T. MACCI PLAVTI

MENAECHMI

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MENAECHMI

EDITED, WITH INTRODUCTION AND NOTES

BY

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PREFACE

In preparing this edition of the *Menaechmi* I have derived much assistance from Brix's fifth edition, revised by Niemeyer, and have found Hildyard's edition, though antiquated, not without value. Among other authorities consulted I may mention Lindsay's *Latin Language* and *Syntax of Plautus*; contributions to the *Journal of Philology* and other periodicals by Lindsay, Onions, and Sonnenschein; Havet's *Observations sur Plaute* in the *Revue de Philologie* (1908); Sonnenschein's *Rudens*; Lindsay's *Captivi*; and Gray's *Asinaria*.

My best thanks for valuable corrections and suggestions are due to Mr. H. W. Garrod, who read this work in manuscript; to Mr. C. E. Freeman, who read it in proof; and to the Reader to the Clarendon Press. The text and *apparatus criticus* are by permission taken from the edition of Professor Lindsay in the *Scriptorum Classicorum Bibliotheca Oxoniensis*.

It is hoped that the Index to the Notes may prove of some slight value to scholars.

P. T. J.

INTRODUCTION

1. The Play

The plot of the *Menaechmi* turns upon the extraordinary resemblance of twin brothers bearing the same name, who have been separated in infancy, and of whom one, prosecuting a search for his brother in manhood, accidentally arrives at the town where the other dwells. Such a situation naturally gives rise to an abundance of comic errors and laughable incidents; and as their power to amuse largely depends upon their unexpectedness, it is not proposed to anticipate the reading of the play by giving here any detailed outline of it. The remarks which follow in this section are therefore intended to supplement the study of the actual text.

First, then, as regards the play generally, the plot is thin and improbable, merely affording a background for ludicrous situations and for a highly diverting game of cross-purposes. Apart from the unlikelihood of a resemblance, even between twin brothers, so close as to deceive the most familiar intimates, Menaechmus of Syracuse, seeing that he was actually searching for his brother when he found himself accosted by strangers as Menaechmus and obviously mistaken for some one else, would surely in real life have correctly guessed the identity of his unknown double—more especially as he knew that his brother was the original owner of the name (cf. II. ii and iii, esp. 406–13, with 1122–8). Again, it is surprising that the wife's suspicions are not aroused by the answers she receives from her supposed husband, the real Menaechmus being normally such a timid henpecked creature (see V. i, esp. 710–11). Lastly, the

recognition scene is lengthened out far beyond the bounds of probability.

On the other hand these improbabilities are postulated by the incidents which form the staple of the play; and, granted those improbabilities, they follow necessarily. The weakness of the plot, therefore, detracts but little from the merit of the play, the excellence of which lies first in its atmosphere of high spirits, comic roguery, and perplexed bewilderment, and secondly in its skilful if not subtle characterization. The horse-play of I. ii, the supposed madman's antics in V. ii, and the scuffle with the *lorarii* in V. vii, would doubtless tickle the schoolboy-like fancy of the average Roman spectator; scenes like the baiting of Menaechmus of Epidamnus by his wife and the parasite (IV. ii), or the doctor's cross-examination of his patient (V. v), have a slightly more intellectual appeal; and such episodes as the Syracusan's cunning evasion of the results of his own mistakes (418–21, 531–7), or his brother's assumption of injured innocence, culminating in his childlike and bland *Quis is Menaechmust?* (651), are irresistibly humorous.

Of the characters in the play, the two Menaechmi are merely a pair of self-indulgent rogues; if any distinction is to be drawn between them, perhaps Menaechmus of Syracuse is the robuster villain. This difference seems to have been noted and developed in the *Comedy of Errors* by Shakespeare, whose Antipholus of Syracuse offers a strong contrast to the solemn and cantankerous Antipholus of Ephesus. Shakespeare has also drawn upon the characteristics of Messenio for his portrait of the younger Dromio twin. Just as the latter is a foil for his master, so Messenio, in comparison with Menaechmus of Syracuse, is a model of propriety (cf. 258 seq., 338–45) and of self-satisfied respectability (cf. V. vi). The last scene of the play would be tedious but for the pompous fussiness with which Messenio conducts the investigation. Of the remaining characters, the Physician is perhaps the most skilfully drawn,

and the scenes in which he appears are among the most amusing (see V. iii–v). He represents a type not yet extinct. The scolding wife, the parasite, the courtesan, and the grey-beard are drawn on obvious lines. Peniculus's soliloquy on the moral value of good feeding (I. i), and the courtesan's philosophy (353–6), her blarney (I. iii, II. iii), and spite under disappointment (IV. iii), are in accordance with convention, yet show a certain novelty of treatment. More subtle touches are the Parasite's anxiety to prevent over-extravagance on his patron's part (204–6), and the delicate hint of the courtesan's maid (543). Finally, the play is rich in the more hackneyed devices of the comic stage—in puns, dramatic 'irony', and swift repartee. Though the *Menaechmi* is not ranked highest of Plautus's productions, the opinion of most critics gives it a place among the first five or six; and perhaps the young and unspoiled will derive more entertainment from it than from more subtle plays such as the *Captivi* or the *Trinummus*.

2. Life and Works of Plautus

T. Maccius Plautus was born about 254 B.C. at Sarsina in Umbria. Thus, like the majority of great Roman writers, he was of provincial origin. Little is known about his life; such information as we possess is mainly derived from traditions collected by Aulus Gellius. He is said to have migrated to the capital early in life, and there to have found work first as a stage-carpenter, an employment which enabled him to save a little money, and doubtless turned his attention towards his true *métier*. His small nest-egg, however, vanished as the result of a rash investment, and he was reduced to such straits as to seek employment with a miller as a common labourer. His duty consisted in working a treadmill, and it has been conjectured that hence he derived that deformity of the feet which, according to Festus, won him the nickname of Plautus (Flatfoot). As the word, however, is Umbrian, it was more

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probably a patronymic derived from an ancestor who suffered from this malformation (cf. the surnames Varus, Scaurus, &c.). During the brief intervals of leisure he enjoyed from this uncongenial work, he began to arrange plays for the comic stage. It is probable that as soon as moderate success seemed to be assured, he left the mill for the greenroom and became, like Shakespeare, at once an actor and an adapter or composer of plays. His dramatic career extended from about 224 B.C. till his death in 184 B.C.

A very large number of plays was originally ascribed to him,[1] but it is probable that the majority of these were in no sense Plautine, while many of the rest were merely adaptations of existing plays, both Latin and rough translations from Greek, carried out by Plautus as an experienced actor-manager. The case of Shakespeare again presents a parallel. At the same time several plays were early recognized as owing their Latin dress to Plautus alone, and Varro fixed the canon by enumerating twenty-one as indisputably of Plautine authorship (i.e. as adapted by Plautus from the Greek at first hand). These include the twenty still extant, together with the *Vidularia*, of which fragments remain in the Ambrosian palimpsest.

The plays of Plautus and Terence were *fabulae palliatae*, i. e. plays adapted from Greek originals, in which both the setting and the dresses were Greek (*pallium* = ἱμάτιον).[2] The Greek dramatists whose plots they borrowed were those representing the 'New' Comedy, which portrayed the contemporary social life of Athens, and which consisted mainly of variations on the same theme, with the same set of characters—fathers and sons, wives, parasites, slaves, courtesans, and panders. The prohibition of politics and personalities on the Roman stage made it impossible to adapt plays of the 'Old' or Aristophanic

[1] The public, encouraged by managers, came to regard as Plautine all comedies of the *palliata* class and of Plautus's time.

[2] Original Latin plays representing Italian provincial life (*fabulae togatae*) had little vogue.

Comedy or even of the transitional or 'Middle' Comedy. Thus most of Terence's plays are reproductions of Menander, the leading dramatist of the New Comedy; of Plautus's plays, three (*Bacch.*, *Cist.*, *Poen.*) are based upon plays of Menander, four (*Cas.*, *Merc.*, *Most.*, *Trin.*) are drawn from Philemon, and the *Rudens* and *Asinaria* from lesser-known dramatists of the same school.

While, however, Terence's plays are faithful translations of his models and reproduce the delicacy and subtlety of the Attic spirit, Plautus's productions bear the unmistakable impress of the adapter's hand. Not only does he sprinkle his plays with allusions to Roman history, customs, and institutions, and with Latin puns, jokes, and turns of speech, but the more boisterous humour which is their distinguishing feature is peculiarly his own. Employed about the stage in early life, he had had opportunities of gauging the taste of the Roman populace, and knew what broad comic effects were needed to keep a Roman audience from strolling off to a rope-walking display or a dog-fight; cf. Ter. *Hec.* prol. 4, 33–42. His importance for us, indeed, lies in the fact that, reflecting as he did a Roman audience's well-fed jollity, coarseness, and appreciation of the obvious, he was the most truly Roman of the Roman dramatists. Terence had a more limited number of admirers—chiefly the rich and cultivated Scipionic circle. In spite of this Plautus enjoyed but moderate success during his lifetime; Terence, on the other hand, was the petted favourite of the few. In the Rome of those days, as in our own country down to the time of Pope, it was more profitable to court the patronage of the great than to win the favour of the mutable rank-scented many.

But that Plautus's work gained general, if posthumous, appreciation is evident from the numerous revivals of his plays during the period 150–50 B.C. The harsh criticisms of Horace[1] seem to reflect the estimate of a rather 'precious'

[1] *Epp.* ii. 1. 170 seq.; *A. P.* 270–4.

circle of superior persons—cf. Pollio's depreciation of Livy. Cicero both praises Plautus directly, and flatters him indirectly by the numerous reminiscences of Plautine phrase and usage which find place in his *Letters*; and it may be conjectured that Caesar recognized in the more popular playwright that *comica uis* of which he deplores the lack in Terence. The average Roman's sentiments were probably voiced by the epitaph which Varro quotes:

Postquam est mortem aptus Plautus, Comoedia luget,
Scaena est deserta, dein Risus, Ludus, Iocusque,
Et Numeri innumeri simul omnes conlacrimarunt.

3. Date of Play and Authorship of Original

It is impossible to arrive at any certain conclusion with regard to the date at which the *Menaechmi* was first produced. The only passage on which even a doubtful theory can be based is ll. 408–12 *Syracusis . . . ubi . . . regnator . . . nunc Hiero est.* If this passage is an original addition, it was probably inserted by Plautus as a compliment to Hiero II, whose valuable assistance in 216 B.C., during Hannibal's invasion, made him a *persona grata* to the Romans, and who died in 215 or 214 B.C. On this hypothesis, then, the play must have been produced between 216 and 214 B.C., and is one of Plautus's earliest efforts. On the other hand, the excellence of the play seems to postulate long practice and experience on the part of the playwright, and it is unlikely that the Romans had much stomach for light farce during the early years of the Second Punic War. We are left then with the probability that Plautus took the passage as it stands from his original, which must have been either (i) a drama of the New Comedy produced between 270 and 215 B.C. (the period of Hiero II's reign), or (ii) a play of Epicharmus; in this case the reference in l. 412 would be to Hiero I, tyrant of Syracuse in the fifth century B.C.; but the

mention in l. 410 of Agathocles, Hiero II's immediate predecessor, seems to be conclusive against this, and other objections may be urged against the view that Epicharmus provided the model (see below). It may be said in conclusion that the passage 408–12 is not sufficiently serious to base a theory upon (see 409–12, note), and that internal evidence seems to point to a date at which the poet's powers were fully developed.

From what Greek original Plautus derived the outline of the *Menaechmi* is not known. A now exploded theory ascribed his model to Epicharmus, the founder of Greek comedy proper, who lived at the court of Hiero I of Syracuse, a patron of literature, during the fifth century B. C. This view was founded on the statement made in ll. 11–12 of the Prologue, *hoc argumentum . . . sicilicissitat*, and seemed to derive further support from Horace's remark in *Epp.* ii. 1. 58 (*dicitur*) *Plautus ad exemplar Siculi properare Epicharmi.* But in the latter passage the point of comparison lies merely in the ease and rapidity with which either author developed his plot; and the words quoted from the Prologue mean nothing more than that the story has a Sicilian background or concerns Sicilian folk. Lastly, although Epicharmus, in spite of his early date, had more in common with the New Comedy than with Aristophanes, such fragments of his plays—mostly burlesques of mythological legends—as we possess afford no support to this theory, nor is there any certain instance of a Latin play based on any work of his.

A more probable, though equally hypothetical view attributes the original to Poseidippus, a dramatist of the New Comedy. This theory is based upon a remark made by a character in Athenaeus (*Deipn.* xiv. 658–9), *οὐκ ἂν εὕροι τις δοῦλον μάγειρόν τινα ἐν κωμῳδίᾳ πλὴν παρὰ Ποσειδίππῳ μόνῳ.* In Plautus's plays cooks are as a rule definitely represented as hired from the *forum*; but in the *Menaechmi* Erotium's cook appears as an

ordinary domestic slave (cf. 218 note), while the cooks in the *Aulularia*, hired from the forum (*Aul.* 280–1), are evidently slaves kept for hiring out, their fees going to their owner (cf. *Aul.* 309–10, where Anthrax asks whether Euclio could be induced to purchase his and his fellow-cook's freedom); it has therefore been conjectured that the *Menaechmi* and the *Aulularia* were derived from plays of Poseidippus. But seeing that Anthrax and Congrio are slaves, we may safely infer, what on general grounds we should naturally suspect, namely, that such hired cooks were almost invariably slaves (cf. the status of physicians, and see 951 note); and in the case of the *Casina* and the *Mercator*, where such cooks appear, the author of the originals is known to have been not Poseidippus but Philemon. Finally and conclusively, the statement in *Athenaeus* (which after all may not be intended seriously) is directly disproved by the appearance of a domestic slave-cook *Syriscus* in the newly-discovered *Epitrepontes* of Menander; in fragments, too, of other New Comedy dramatists cooks bear names, such as *Syrus*, *Cario*, &c., of the type given only to slaves (cf. note on *Messenio* under heading *Personae*). On other grounds, however, it is not unreasonable to suppose that Poseidippus, who wrote a play entitled Ὅμοιοι, and who was alive during Hiero II's reign, may have furnished the model from which Plautus derived the *Menaechmi*.

The amusing errors arising from confusion of twins exactly resembling each other were evidently a favourite plot-basis with dramatists of the Middle and New Comedy; plays with the title of Δίδυμοι are ascribed by ancient authorities to six Greek comic dramatists, a Δίδυμαι to Menander, and an Αὐλητρὶς ἢ Δίδυμαι to Antiphanes. Of the six authors of Δίδυμοι, however, only one, namely, Euphron, was a New Comedy writer and flourished during Hiero II's reign. The central idea of this play and its predecessors is one rich in possibilities of comic incident; it is therefore not surprising to find it a favourite plot-basis of comic

dramatists of many ages and countries (see § 5 below). Plautus himself bases the plot of the *Amphitruo* on a supernatural double resemblance; and Philocomasium's 'dream' in the *Miles Gloriosus* is a development of the same idea.

It has already been stated that Plautus adapted his models with a very free hand, introducing Roman features without much regard to consistency. The constant references to the infliction of cruel punishments on slaves are entirely at variance with the relations existing between Athenian masters and their slaves. Slave-punishments were a conventional joke, as it were, of the Roman comic stage, like mothers-in-law and drunkenness in our own music-halls. Mommsen remarks on this point: 'In the endless abundance of cudgelling and in the lash ever suspended over the back of the slaves we recognize very clearly the household-government inculcated by Cato, just as we recognize the Catonian opposition to women in the never-ending disparagement of wives'. The abuse levelled at physicians (see note on 885–6) and parasites is likewise probably due to Catonian influence. Plautus further constantly introduces allusions to Roman religion, to Roman customs, institutions and offices, and to Roman topography; the result is 'a patchwork of Roman local tints distributed over the Greek ground'.

The *Menaechmi* furnishes many illustrations of Plautus's method of treatment. To the Roman attitude towards slaves we have references in 79–93, 249–51, 943 (*caesum . . . sub furca*), 951 (*pendentem fodiam*), V. vi; self-assertive wives are depreciated in I. ii, 766–71, and elsewhere. Roman religion appears in the mention of the *Cerealia* 101, and of the proverbial stealing of Jove's crown 941; there are allusions to Roman legal and social institutions in 96–7 (enslavement for debt); 451–9 (*contiones*); 571–95 (*clientes*, and Roman legal procedure); 1028–33 and 1148–50 (manumission): notice also the metaphor from the legion and *adscriptiui* 183–8. Roman

social customs are mentioned in 437, 445, &c. (*aduorsitor*), 1153 (auction), 160 (circus-games), 210–11 (Roman fondness for pork). Other features for which Plautus is responsible are puns such as those on *geminus* and *gemere* 257, on *Epidamnus* 263–7, on *uerba* and *uerbera* 978, on *mŏlītum* and *mōlītum* 979, *palla pallorem incutit* 610; and comic Latin nicknames, such as *Peniculus* (cf. 77–8, 286, 391).

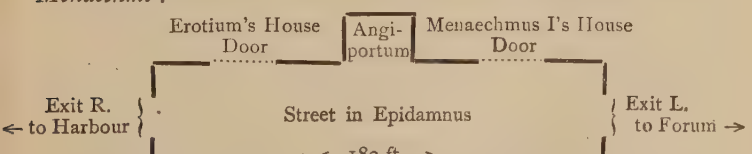
At the same time Plautus's title to originality does not rest merely upon such features and allusions as have been specified. To Terence, who however excellent a translator was little more, he offers a distinct contrast; and in dramatic instinct, spontaneity of humour, and power of characterization he may be regarded as the prototype of his far greater successor, our own—in spite of German claims—still British Shakespeare, whose plays, like those of Plautus, were original in all but plot.

4. The Staging of the Play

In Plautus's day the theatrical profession existed only on sufferance. No permanent theatre was built until 55 B.C., before which date dramatic representations took place on temporary stages of wood before audiences that had to bring their own chairs. While the general plan of the Roman theatre, temporary or permanent, followed Greek models, the space occupied in the Greek theatre by the ὀρχήστρα (which formed a segment of a circle greater than a semicircle, and in which the chorus danced and sang) was in the Roman theatre reduced to an exact semicircle of which the front of the stage formed the diameter; and, in the absence of a chorus, this space was reserved (by law after 194 B.C.) for the senators, thus roughly corresponding to the stalls of a modern theatre. Round the edge of this semicircle, in the later permanent theatres, rose tiers of seats with gangways running down at intervals; in earlier times ground forming a natural amphitheatre was chosen for the site of a temporary theatre, and the

spectators stood, or sat on their own camp-stools, in the space outside the *orchestra*.

The actual stage (*proscaenium*, *pulpitum*) was extraordinarily long—some authorities say, 180 feet. Hence verisimilitude was given to 'asides', or to the failure of a hidden character to overhear soliloquies or conversations (cf. 478–9, 966 note), and an actor could deliver a speech of considerable length while passing from one end of the stage to the other (cf. 753 note). The scenery was primitive and conventional. The background usually represented two houses, with sometimes a passage (*angiportum*), which might serve as a hiding-place, running between them. The doors of these houses opened on to the stage, and served as extra stage-exits. The stage itself thus represented a street, and in the absence of any device, such as the Greek ἐκκύκλημα, whereby the interior of a room could be shown, every incident in a play had to be presented as taking place in the street, though sometimes a character spoke *into* a house from the doorstep (cf. 110, 351, 466). The same background served for a succession of different plays and a variety of different scenes (cf. Prologue 72–6). The main exits from the stage were by the wings, and by convention the left-hand exit (to the spectators' *right*) was supposed to lead to and from the *forum* and town proper, that on the right hand to and from the harbour. Characters arriving from foreign parts thus entered R.[1] (See also notes on ll. 226, 555, 562, 567, 700, 881, 966, 1049.) Subjoined is a plan showing the probable arrangement of the stage for a performance of the *Menaechmi*:—



[1] R. and L. in stage directions are right and left from the actors' point of view.

Such conventions helped the audience to follow the play, and partly did away with the necessity for a programme. Even the matter-of-fact Roman had sufficient imagination to be able to dispense with detailed explanations and elaborately realistic scenery and effects, aids without which the faculties of a modern audience would remain dormant and uncomprehending. The student is advised to re-read those prologues—among the most sonorous and noble poems in the English language—wherein Shakespeare apologizes for the deficiencies of the 'unworthy scaffold' on which, within the 'wooden O' of the Globe Theatre, the great national drama of *Henry V* was first played. In Plautus's day, as in Shakespeare's, the spectators were called upon to contribute their share of work, and to 'piece out the imperfections' of representation by exercise of the imagination. Shades of the commercial prison-house had not yet begun to obscure the traces of that love of make-believe, still conspicuous in bright and natural children, in which the thinker finds the psychological *raison d'être* of the drama. The play was the thing, not the scenery, nor the dresses—nor even the acting.

A Roman audience, however, was not required—nor had it the power—to exercise fancy in the same degree as an Elizabethan audience. The plots of Roman comedies had, for the most part, a family resemblance to one another, and mainly the same characters, with mere changes of name, did duty for each play. These stock characters could always be distinguished and identified by their dress and equipment. Young men like the Menaechmi wore black wigs and red *pallia*. Travellers arriving from abroad were decked in *chlamys* (ulster), *petasus* (wideawake), and sword. In this play, however, Menaechmus of Syracuse evidently leaves these articles at the harbour, and appears on the stage garbed and bewigged precisely as his brother (cf. 226 note). A parasite like Peniculus was known by his long grey or black *pallium*, and sometimes

carried an oil-flask and strigil. Slaves were distinguished by red wigs; old men by white wigs (cf. 854), long white beards (cf. 838 *hircus*, 854), and walking-sticks (cf. 856). Respectable women wore *pallae* of plain material, white or dark-blue or green according to age, while courtesans were dressed in smart red or yellow tunics and white or yellow *pallae* with plenty of trimming (cf. 427 note), and in some cases wore still more elaborate attire, or appeared in an elegant *déshabillé* (cf. *Most.* 248 seq.). Wigs and paint alone served for facial disguise, masks not being used on the Roman public stage until after the time of Terence (cf. 609 note).

The division of plays by Plautus and Terence into Acts dates from the Renaissance. The Roman dramatist had perforce to observe the 'Unity of Time', and was careful to avoid pauses in the action; theatre-bars had not yet been thought of, and if any long wait had occurred, the actors would have been faced by empty benches on their reappearance. Where a short pause is unavoidable, as at *Pseud.* 573, an apology is made, and the interval filled with a selection of music. At the same time, owing to the exigencies of the plot, occasions would arise when the stage was momentarily empty; and in the *Menaechmi* at least the Renaissance editor has happily fixed the divisions between the Acts at the only four points where this occurs. Division into Scenes was of earlier date, and is a feature of all MSS. of Plautus and Terence; but here again the divisions do not correspond to any actual break, the exit of a character or entrance of a new speaker being sufficient to mark a change of Scene, which did not therefore involve change of scenery. Accordingly in some MSS. each 'Scene' bears as a heading the names of the characters taking part in it. It may be noted that in this play, instead of the existing breaks between Scenes at 875 and 888, there should be but a single break, namely, at 881.

On the other hand, Roman comedies fall into certain

natural divisions, corresponding mainly to the various methods of delivery ; namely, *prologus*, *diuerbia*, and *cantica*. The Prologue, which was spoken, served partly to explain the plot and partly to enable the poet, through the medium of the actor, to address the audience directly and to defend himself against criticism. The Plautine prologues, few of which are original (see note under heading *Prologus*, p. 119), are mostly of the former variety (but cf. *Men.* prol. 7–12); Terence's prologues serve both purposes. The Prologue thus fulfilled the function partly of a modern programme and partly of the Parabasis of Old Greek Comedy. *Diuerbia* included all passages written continuously in iambic metres ; these marked the less exciting parts of the play, and were, like the Prologue, merely spoken, though necessarily in a loud tone. As on the one hand the earlier temporary theatres were uncovered, while the later permanent theatres were built without regard to the laws of acoustics, and as on the other hand the Romans did not until the time of the actor Roscius adopt the Greek fashion of wearing masks constructed on acoustic principles, the delivery of *diuerbia* was naturally fatiguing ; and it was chiefly owing to the strain thus entailed that *cantica* were interposed. *Cantica* proper were the lyrical monologues written in various metres (e. g. 110–34, 351–68, 571–603, 753–74, 966–89), which were sung to an air on the *tibia* and were accompanied by rude dancing or comic gait (see notes on 753, 754). *Cantica* in a wider sense included the more rapid and exciting scenes marked by the use of trochaic septenarii ; these corresponded to the recitative of a modern opera and were intoned to the accompaniment of a musical *obbligato*.

The functions of the Greek chorus were discharged partly by the *cantica* proper, which usually contained moral or social reflections—e. g. 353–6 (courtesans' philosophy), 571–95 (*clientes* and their drawbacks), 753–60 (evils of old age), 766–71 (masterful wives), 966–85 (the Whole Duty of Slaves)—, partly

by γνῶμαι or sententious maxims scattered through the play (e. g. 87–8, 193, 249); and, in respect of the Parabasis, as has been mentioned, by the Prologue.

The strict dramatic rule *nec quarta loqui persona laboret* (Hor. *A. P.* 192) was disregarded on the comic stage; thus for the *Menaechmi* at least five actors (apart from κωφὰ πρόσωπα such as the *lorarii* and *nauales pedes*) were required, among whom Brix apportions the parts as follows: (1) Menaechmus I; (2) Menaechmus II, Medicus; (3) Peniculus, Messenio; (4) Cylindrus, Ancilla, Matrona; (5) Erotium, Senex.

5. Modern Derivatives

That comic dramatists were, from an early date in the history of the stage, alive to the humorous possibilities of a plot based upon the errors arising from mistaken identity, is evident from the number of plays entitled Δίδυμοι of which fragments by writers of New and Middle Greek Comedy are extant. The mediaeval drama contains numerous instances of comedies with a similar plot-basis; and, passing on to the beginnings of the modern world, we find that, in Elizabethan stage parlance, the name 'Errors' was attached to comedies of this stamp as a kind of generic term, from which we may infer that they were not uncommon. In our own day, too, we have seen numbers of ephemeral farces wherein such 'Errors' afforded the flimsy substratum of a so-called plot.

Of direct imitations of the *Menaechmi* there are, on the other hand, comparatively few. Hercules I, Duke of Ferrara at the end of the fifteenth century, had Italian versions of plays by Plautus and Terence performed at his court; among them was *I Menecmi*, produced in 1486. The earliest regular comedies, having any claim to originality of treatment, performed in mediaeval Italy (or, for that matter, in mediaeval Europe) were the plays of Cardinal Bibbiena. His *Calandra*,

based upon the *Menaechmi*, was performed at Venice in 1508, and published in 1524. This was the first Italian comedy to be performed at the court of France, where it was acted by request of the sister of Henry II. Bibbiena made considerable changes in both plot and dialogue, among other alterations making the twins brother and sister; and the predilections of an Italian prelate of that age are manifest in a grossness happily absent from the original. The *Calandra* was rapidly followed by two more Italian adaptations of the *Menaechmi*, which do not call for more than passing mention: *I Lucidi*, by Agnolo Firenzuola, a courtly dramatist of considerable merit; and *I Simillimi*, by Giovanni Trissino, who is chiefly known for his rather prosaic tragedy of *Sophonisba*, and who also wrote an epic poem of remarkable badness. Both these writers flourished in the first half of the sixteenth century.

The next direct imitation of the *Menaechmi* appeared in England, where a *Historie of Error* was enacted 'by the children of Powles'—i. e. boys of St. Paul's School[1]—'at Hampton Court on New Yere's daie at night, 1576–77'. Probably the same play (misnamed *Historie of Ferrar*) was performed at Windsor in 1582. A few years later, in 1594, a '*Comedy of Errors*, like to Plautus his Menechmus' was performed at a Grand Night at Gray's Inn. This is identified by most Shakespearian scholars with Shakespeare's play, which is shown by internal evidence to have been first produced about 1591–2. Shakespeare's *Comedy of Errors*, in dramatic skill, in characterization, and above all in dialogue, towers above all other derivatives of the *Menaechmi*; and a reading of his play will show that his debt to Plautus is a very modest one, since

[1] The Queen employed regular companies of juvenile amateur actors, composed of boys from Windsor (i. e. Eton), Westminster, St. Paul's, and the Chapel Royal choir-school, who performed plays based on classical models on days of festival. For a professional comment on this unfair competition see *Hamlet* II. ii. 318-47 (ed. Verity; see also his Appendix on Elizabethan Stage-history, pp. 229-33).

even the plot, beyond which his borrowing extended but little, was by his skill recast in a far more elaborate mould. It is not here proposed to enter into a detailed account of the differences between the plot of the *Comedy* and that of the *Menaechmi*; suffice it to say that Shakespeare doubles the confusion by the introduction of a second pair of twin brothers—the two Dromios,[1] slaves to the two Antipholuses (whose originals are the Menaechmus brethren)—and introduces a pathetic background for the story in the separation by shipwreck of Aegeon and his wife, parents of the Antipholuses. The final ἀναγνώρισις is thus a triple one. The student is advised to read, side by side with this play, Shakespeare's *Comedy*, or at least the substance thereof in Lamb's *Tales*.[2]

It must be noted that Shakespeare derived his raw material, not direct from Plautus, but partly from the *Historie of Error* and partly from a translation of the *Menaechmi* by 'W. W.',[3] published in 1595, but, as is clear from the considerable number of verbal resemblances between the *Comedy* and W. W.'s translation, evidently seen by Shakespeare in manuscript. The title-page of this work is reproduced overleaf.

This version, which was of course made from an inferior text, is very free, and in places contains gross errors; on the other hand, it is spirited and brisk and amusingly quaint, as may be seen from the few brief extracts for which there is space in the Notes to this edition. Comparison of this translation

[1] The introduction of *two* pairs of characters resembling each other—masters and slaves respectively—is evidently a reminiscence of the *Amphitruo*, to which Shakespeare is also partially indebted for that scene of the *Comedy* (III. i) in which Antipholus of Ephesus is locked out of his own house while his brother dines within.

[2] The subject of mistaken identity was also utilized by Shakespeare in *Twelfth Night*.

[3] Probably William Warner, an Oxford man and an Attorney of Common Pleas. He wrote *Albion's England* (1586). It must be added that many Shakespearian scholars doubt Shakespeare's having had access to this translation.

MENAECMI.

¶ A pleasant and fine Conceited Comædie, taken out of the most excellent wittie Poet *Plautus:*

Chosen purposely from out the rest, as least harmefull, and yet most delightfull.

Written in English, by *VV. VV.*

LONDON
Printed by Tho. Creede,
and are to be sold by William Barley, at his shop in Gratious streete.[1]

1595.

[1] Gracechurch Street.

both with the *Menaechmi* and with the *Comedy* will afford both instruction and entertainment.[1]

Three plays produced subsequently to the *Comedy* call for brief mention. Towards the end of his life, about 1705, the French comic dramatist Regnard produced a play entitled *Les Menèchmes ou les Jumeaux.* Its plot was derived from the *Menaechmi,* but the handling is weak and the dialogue frothy. Another adaptation appeared in Holland, where *De Gelyke Twélingen* was acted at Amsterdam about 1715. Lastly, about the middle of the eighteenth century, Carlo Goldoni, a Venetian by birth and the founder of modern Italian Comedy, produced a play based upon the *Menaechmi* entitled *I due gemelli Veneziani,* which was, however, one of his less important pieces. It is curious to note that the plot of the *Menaechmi* has been utilized by several pioneers of changes in the comic drama—Hercules of Ferrara, Bibbiena, Shakespeare, Goldoni. It may be said, in conclusion, that none of the imitators of this play, save only our own poet, improved upon their original.

6. Metres

I (a). The metres employed by Plautus and Terence are borrowed from Greek dramatic poetry. Since Latin was a stressed, while Greek was an unstressed, language,[2] these metres in most cases required modification before they could be adapted to the Latin tongue. If we accept a theory which every fresh investigation tends to strengthen,[3] it was the exception in Roman comic drama for ictus (verse-beat) to conflict with accent (word-stress); but, if the Greek metres had been reproduced therein without modification, such conflict must very frequently have occurred. By way of illustration let the Iambic Trimeter be taken. The Greek poets treated this

[1] W. W.'s version is printed in full as an Appendix to Henry Cuningham's edition of Shakespeare's *Comedy of Errors* in the Arden *Shakespeare* (Methuen). It has also been edited by Rouse (1912) in the Shakespeare Classics Series.

[2] See Introd. 7, pp. 34–5. [3] See Introd. 7, pp. 35–40.

verse of six feet as one of three[1] dipodies or double-feet (*μέτρα*): strong ictus occurred once only in each dipody; and, though substitutes for the iambus (⏑ –) were allowed in the first foot of each dipody, yet in order to emphasize the iambic metrical basis the last foot of each dipody (i. e. every even foot) was kept invariably pure—nothing was allowed there but an iambus: since there was no word-stress for ictus to conflict with, this presented no difficulty. If the Roman comic dramatists had, in writing iambic verses, observed this dipodic law,[2] ictus must frequently have fallen on the last syllable of iambic words, though such words were in Latin normally pronounced with a stress on the penultimate.[3] Plautus and Terence therefore allowed, under certain restrictions, substitutions for the metrical basis in every foot of a verse but the last, and reckoned a verse by feet instead of by double-feet: in other words they did not observe the dipodic law.

(b) Accordingly the Greek trimeter acatalectic[4] (three-measure complete) became the Latin *senarius* (six-foot); the Greek tetrameter catalectic[4] (four-measure incomplete) the Latin

[1] Hence its Greek name.

[2] The Augustan poets strictly observed the laws of Greek quantitative prosody, and therefore produced artificial verse which was at variance with the laws of Latin pronunciation. See Introd. 7, p. 35.

[3] As it is, words frequently occur in Plautus and Terence bearing ictus on the final syllable: the explanation is that certain word-groups (e. g. *uoluptás mea*) were pronounced as a single word, and bore stress accordingly. See Introd. 7, pp. 38–40.

[4] Catalectic literally means 'ceasing', acatalectic 'not ceasing'. A catalectic line stops short, so to speak, before it is metrically complete: e. g. in the trochaic line

Úp and | dówn the | Cíty | Roád

the last foot stops short after the first syllable; both that foot and the whole line are catalectic. Contrast an acatalectic trochaic line such as

Bérried | bráke and | réedy | ísland.

In English poetry catalectic feet are very common, not only at the end of a verse, but also within it: contrast the anapaestic verse

I'm góing oút | with the tíde, | lád; | you'll díg | me a núm|ble gráve

(where the fourth foot is catalectic) with the acatalectic

And your voíce | will breák | as you trý | to speák | of the glór|ious fírst | of Júne.

septenarius (seven-foot)[1]; the Greek tetrameter acatalectic (four-measure complete) the Latin *octonarius* (eight-foot).

(c) The metres thus borrowed by Plautus and Terence are principally iambic and trochaic. In reckoning the metrical value of a foot, each short syllable counts as one *mora* or length-unit, each long syllable normally as two: strictly speaking, therefore, the only exact equivalent for the iambus (⏑ –) or the trochee (– ⏑) is the tribrach (⏑ ⏑ ⏑).[2] But in the verse of Latin Comedy, as in all natural non-quantitative verse, a spondee pronounced rapidly may take the value merely of an iambus or trochee, the unstressed syllable not bearing ictus seeming to count as a single *mora* only. For this reason the spondee (– –) and its metrical equivalents, the dactyl (– ⏑ ⏑), anapaest (⏑ ⏑ –), and proceleusmatic (⏑ ⏑ ⏑ ⏑), are, under certain restrictions, admitted by Plautus and Terence as substitutes for iambi and trochees in those feet in which they allow substitution.

(d) In Greek poetry the trimeter had three, the tetrameter four, strong *ictūs* or main verse-beats, one in each of the odd feet (and so one only in each dipody); there was a weaker ictus in each of the even feet. The incidence of ictus in Latin iambic and trochaic verses is generally regarded as following the Greek rule: though it has also been conjectured that, as Plautus and Terence disregarded the dipodic arrangement, such verses, as written by them, bore a strong ictus in each foot. If the first of these two opinions is accepted as correct, the theory that strong ictus seldom conflicts with accent becomes almost self-evident; but the question is here left open,[3] except that (as is reasonable) an ictus falling on the last syllable of a verse is regarded as distinctly weak.

[1] Strictly, seven feet and a half.

[2] Hence nominally a tribrach alone can be substituted for a trochee in the last foot of a trochaic octonarius: see below, II. E. b. ii.

[3] Accordingly in this edition, wherever the scansion of a line is symbolized (as frequently in this section and the next of the Introduction, and in the Notes), ictus is marked in each foot for the sake of clearness.

II. The principal metres employed by Plautus are as follow:

A. The **Iambic Senarius** (= Greek Iambic Trimeter Acatalectic).

(a) This is a line of six feet, each of which is either an iambus (⏑ –) or some foot reckoned as the metrical equivalent of an iambus and permitted as a substitute therefor.

(b) In every foot but the last Plautus freely allows such substitutes; namely, the tribrach (⏑ ⏑ ⏑; the only exact metrical equivalent); the spondee[1] (– –); and the metrical equivalents of the spondee, namely, the anapaest (⏑ ⏑ –), the dactyl (– ⏑ ⏑), and (rarely) the proceleusmatic (⏑ ⏑ ⏑ ⏑).

(c) A dactyl is seldom followed by an anapaest: in other words, the concurrence of four short syllables is rare except in an actual proceleusmatic foot (for explanation of an apparent instance see 495 note).

(d) A dactyl is rare in the fifth foot; a proceleusmatic is rarely used, and occurs chiefly in the first foot (e. g. v. 229 of this play); an instance of a proceleusmatic in the second foot occurs in v. 253 of this play.

(e) The last foot is normally an iambus, but may be a pyrrhic (⏑ ⏑). In other words, literary convention permitted a doubtful syllable (*syllaba anceps*) to stand at the end of a verse of this kind, as of nearly every other kind.

(f) As the collocation of two iambic words would entail a twofold conflict of accent with ictus,[2] the line may not end with two iambic words[3] except

(i) when change of speaker occurs between the fifth foot and the sixth;

(ii) when there is elision immediately before the fifth foot or the sixth (e. g. 480);

[1] How the spondee could be regarded as the metrical equivalent of the iambus has been explained above, I. (c).

[2] See above, I. (a).

[3] See 487 note.

(iii) when two iambic words occur together in a word-group accented as a single word; e. g. 328 *malím crucem*, 750 *patrém meum*.[1]

(g) Caesura[2] must occur either in the third foot (pent-hemimeral[3]) or in the fourth (hepthemimeral[3]); the pent-hemimeral is far the commoner.[4] On the question of hiatus at caesura see Introd. 7. IV. C. b.

(h) The Iambic Senarius was used in Roman Comedy as the ordinary metre of Diverbia, i.e. narrative passages and *spoken* conversation or soliloquies of a quiet type (see Introd. 4). The action of the *Menaechmi* is so rapid that less than a third of it is written in this metre. Usually the proportion of Senarii is larger.

(i) Few whole poems or continuous passages of Iambic Senarii can be found in English poetry. On the other hand, the so-called Alexandrine which forms the last verse of a Spenserian stanza is written in this metre. An example is

They soúght, | O Álb|ion! néxt | thy seá- | encír|cled coást

where the pause after *Albion* gives the effect of a penthemimeral caesura. Such a line as

The greát | World-víc|tor's víc|tor wíll | be seén | no móre

gives the effect of a line with hepthemimeral caesura.

B. The **Iambic Septenarius** (= Greek Iambic Tetrameter Catalectic).

(a) This is a line of seven and a half iambic or quasi-iambic feet.

(b) It is a general rule, to which there are very few exceptions, that a diaeresis[5] must occur between the fourth foot and the fifth. In this case the line *must* be regarded as falling into

[1] See also note *ad loc.*; and on word-groups consult Introd. 7, pp. 38–40.
[2] A caesura is a break, occurring within a foot, between two words.
[3] Penthemimeral = occurring after the fifth half-foot; hepthemimeral = occurring after the seventh half-foot.
[4] A caesura might simultaneously occur in any other foot or feet.
[5] A diaeresis is a break, occurring at the end of a foot, between two words.

two hemistichs[1] to the extent that the fourth foot must be a pure iambus; and *may* be so regarded to the extent that hiatus may occur at the diaeresis and that *syllaba anceps* may occur at the end of the fourth foot (i. e. a pyrrhic may in the fourth foot be reckoned as an iambus).

(c) In the rare cases where there is no such diaeresis caesura must occur in the fifth foot, and substitutes for the iambus are allowed in the fourth.

(d) With the exception mentioned in (b), any of the substitutes enumerated in A. (b) above is permitted in any of the complete feet, though a proceleusmatic is rare except in the first and fifth (i. e. the first foot of each hemistich).

(e) A dactyl is seldom followed by an anapaest; cf. A. (c).

(f) The final half-foot consists of a single syllable, long or short (*syllaba anceps*).

(g) In this play the Iambic Septenarius occurs but rarely, and only in Cantica proper (133–4, 980).

(h) As an example of this metre in English may be quoted

The Brí|ton név|er tér|givérs'd, || but wàs | for ád|verse drúb|bíng.

C. The **Iambic Octonarius** (= Greek Iambic Tetrameter Acatalectic).

(a) This is a line of eight iambic or quasi-iambic feet.

(b) The final foot must be a pure iambus, though *syllaba anceps* may occur at the end of the line (i. e. a pyrrhic may there be reckoned as an iambus).

(c) Otherwise the rules are the same as for the Iambic Septenarius (see B. b, c, d, e, above), except that neglect of the diaeresis is less rare.[2] Proceleusmatics occur, as there, chiefly in the first foot (as in 987) or in the fifth (as in 1001).

[1] i. e. as forming two separate half-lines. So in English such a line as is quoted in (h) below may be (and generally is) printed as two.

[2] The apparent spondees occurring before diaeresis in the fourth feet of lines 995 and 999 are probably to be scanned as iambics by disregarding final -s before an initial consonant. See Introd. 7. I. D. b.

(d) In the *Menaechmi* Iambic Octonarii occur either in Cantica proper (e.g. 121–2, 128–9, 131–2, 986–7) or in lively passages of recitative (quasi-Cantica; see Introd. 4) such as 995–1005, 1060–2.

(e) As specimens of this metre in English may be mentioned Campbell's *Hohenlinden* and Byron's *Mazeppa*.

D. The **Trochaic Septenarius** (= Greek Trochaic Tetrameter Catalectic).

(a) This is a line of seven and a half feet, whereof each complete foot is either a trochee (– ⏑) or some foot reckoned as the metrical equivalent of a trochee and permitted as a substitute therefor.

(b) In every complete foot except the fourth and seventh Plautus freely allows such substitutes; namely, the tribrach (⏑ ⏑ ⏑, the only exact metrical equivalent); the spondee[1] (– –); and the metrical equivalents of the spondee, namely the dactyl (– ⏑ ⏑), the anapaest (⏑ ⏑ –), and (rarely) the proceleusmatic (⏑ ⏑ ⏑ ⏑).

(c) It is a general rule, to which there are very few exceptions, that a diaeresis must occur between the fourth foot and the fifth. In this case the line *must* be regarded as falling into two hemistichs to the extent that the fourth foot must be a trochee or its sole exact metrical equivalent, a tribrach; and *may* be so regarded to the extent that hiatus may occur at the diaeresis[2] and that *syllaba anceps* may occur at the end of the fourth foot (i.e. in the fourth foot a spondee may be reckoned as a trochee, and an anapaest as a tribrach). The practical result is that before a diaeresis any substitute for the trochee may be allowed except a dactyl[3] or a proceleusmatic.

[1] How the spondee could be regarded as a metrical equivalent of the trochee has been explained above, I. (c).

[2] For examples of such hiatus, which is very common, see Introd. 7. IV. C. a.

[3] The apparent exception in 152 may be due to the elision at the end of the fourth foot there, which renders the diaeresis impure; but the line is corrupt.

(d) In the rare cases where there is no such diaeresis, any of the substitutes mentioned in (b) is allowed in the fourth foot.

(e) The seventh foot must be either a trochee or a tribrach.

(f) A dactyl is seldom followed by an anapaest: see A. (c) above.

(g) A proceleusmatic is rare except in the first and fifth (i.e. the first foot of each hemistich). In this play, however, proceleusmatics occur twice in the second foot (618, 957), as well as in the fifth (1069).

(h) The final half-foot consists of a single syllable, long or short (*syllaba anceps*).

(i) With the exceptions mentioned in A. (f)—where the rule is explained—the line may not end with two iambic words, though endings of the permissible *malám-crucem* type occur often, e.g. 915, 1017.

(j) This is the metre ordinarily employed in passages of lively narrative or excited dialogue delivered in recitative (quasi-Cantica: see Introd. 4). More than half the *Menaechmi* is written in Trochaic Septenarii. It is curious that the first four continuous passages are of 97 lines each.

(k) In English this metre is frequently employed in comic verse; e.g.

Mány a | státely | hóme he's | éntered, || bùt, with | únob-| trúsive | táct,
Hè has | né'er, in | páying | vísits, || called at|téntion | tò the | fáct.

E. The **Trochaic Octonarius** (= Greek Trochaic Tetrameter Acatalectic).

(a) This is a line of eight trochaic or quasi-trochaic feet.

(b) The rules governing the Trochaic Septenarius (see D. b, c, d, f, g), are observed in the Trochaic Octonarius with the following modifications:

(i) The substitutes mentioned in D. (b) are permitted in

all feet but the fourth and eighth (they are allowed in the seventh).

(ii) The rule stated in D. (c), regarding substitution in the fourth foot when followed by diaeresis, is observed in the eighth foot as well. In other words neither a dactyl nor a proceleusmatic is allowed in the final foot.

(c) Neglect of the diaeresis-rule is less rare. When it occurs there is a caesura in the fourth or fifth foot, as well as permission of any substitute in the fourth foot (cf. 977 in this play).

(d) A proceleusmatic is rare except in the first foot (cf. 119) and the fifth (e.g. in 773–4,[1] 978); it occurs in the second in 977.

(e) In this play, with the exception of a single line (1007) occurring in a boisterous passage, the Trochaic Octonarius appears only in Cantica proper (e. g. 119, 590–1, 594, 773–4, 977–8, 982).

(f) This metre is not often employed by English writers, but an example may be found in

Chárlotte, | háving | seén his | bódy || bórne be|fóre her | òn a | shútter,
Líke a | wéll-con|dúcted | pérson, || wént on | cútting | bréad and | bútter.

F. A detailed analysis of the metres employed in the **Cantica** proper is beyond the scope of the present edition; but a few remarks may be of use. Besides the Iambic Septenarius and the Iambic and Trochaic Octonarii, shorter iambic and trochaic metres are not uncommon in the Cantica, usually appearing in conjunction with other rhythms; but most frequent are systems of which the metrical basis is either

(a) the **Anapaest** ($\cup \cup -$); e. g. 357–8, 361–4, 367–8,

[1] If *eiius* is read there.

602–3, 983–4. The general effect of the rhythm may be illustrated by such lines as

> Who can sée | the green eárth | any móre |
> As she wás | by the soúr|ces of tíme?

or (b) the **Bacchius** (∪ ⏑́ –); e.g. 571–9, 753–72, 966–71. An exact illustration can hardly be obtained from English verse. Less common are systems based upon the **Cretic** (⏑́ ∪ –; cf. 112–13, 115–18, 580), or the **Choriambus** (⏑́ ∪ ∪ –; cf. 110).

7. Prosody

The apparent irregularities and inconsistencies of Plautine prosody are for the most part to be explained by reference to Plautus's chronological position. Early Latin verse—written in the native Saturnian metre [1]—and Latin popular verse of all ages depended for its rhythm, like the verse of all Indo-European languages except Greek, upon word- and sentence-accent, and therefore upon quantity only indirectly. Greek prosody, on the other hand, is wholly based upon quantity [2] whether natural or artificial (i.e. determined by position). The reason why Greek verse holds this anomalous position is that, while all other Indo-European languages were and are stressed—one syllable or more in each word being emphasized in pronunciation—, Greek was unstressed and admitted only variations in

[1] Attempts have been made to prove that the Saturnian metre was quantitative; but the mass of authority, from Bartsch and Westphal down to Lindsay, is in favour of regarding it as accentual. According to the generally accepted view the Saturnian verse consisted of two hemistichs, the first containing three, the second two, stressed syllables, ictus coinciding with stress. The commonest forms were of the type

dábunt málum Metélli || Naéuio poétae
or, *príma incédit Céreris || Prosérpina púer.*

[2] By quantity is meant the time taken in pronouncing a syllable. Roughly speaking, a long syllable should take twice as long to pronounce as a short one.

voice-pitch or musical tone.[1] Furthermore, in the Latin tongue as spoken, quantity was considerably influenced by accent[2] or stress, while the absence of stress in Greek resulted in the retention of original quantities and therefore in a quantitative prosody governed by fixed and strict rules.

The Roman Comic Dramatists, feeling the need of some medium of expression more finished and artistic than the rough accentual metre of early Latin verse, turned naturally to their models, the plays of the New Greek Comedy, for their metres as well as for their plots and characters, and adopted in its broad outlines the Greek quantitative prosody. At the same time, however, in the determining of quantity they were influenced largely by the practice of every-day speech; they regulated quantity (especially the quantity of syllables long by position and of the final syllables of iambic words) rather by the natural word- and sentence-accent than by the strict rules followed by Greek poets. Ennius, who borrowed the Greek hexameter, approximated more closely, in his treatment of quantity, to Greek models.[3] The final development is reached in the precise quantitative prosody of the Augustan poets and their imitators, who followed strict rules that were to some extent at variance with the natural rhythm of the Latin tongue.[4] In this respect Plautus and Terence may be called more truly Latin poets than Virgil, Horace, or Ovid[5]; they were adapters rather than imitators of Greek prosody.

[1] The accents printed in our modern Greek texts denote such tone-variations only.

[2] The term 'accent', in respect of Latin and other I.-E. languages (except Greek), denotes stress.

[3] Ennius himself, however, retains features of the older prosody in his iambic verse.

[4] Strict quantitative prosody is alien to other I.-E. languages, e. g. our own; see for instances Tennyson's *Attempts at Classic Metres in Quantity*.

[5] Virgil and Horace show traces of the earlier prosody, especially in their more colloquial poems, i e. the *Eclogues* and the *Satires* and *Epistles* respectively. Similar traces appear in Catullus, Propertius, and Ovid.

The apparent anomalies of Plautine prosody are due, then, partly to his chronological position midway between the age of the native accentual prosody and that of the exotic strictly quantitative prosody, and partly to his endeavour to effect a compromise between the latter and the natural stressed pronunciation of Latin.[1] These important facts were not realized until a comparatively recent date. For long ages the prosody of Roman Comic drama remained a riddle apparently insoluble. Nor was the solution forthcoming as long as no canons were recognized except those of the Augustan age. Ritschl was the first scholar to put the metres of Plautus on a rational basis. He first pointed out that, though Plautus's metre was quantitative, some regard was taken of the accent which words bore in ordinary speech; and that the words which fall into the metrically unaccented parts of any line are generally 'sentence-enclitics', i. e. words of no special importance. Ritschl's theories were confirmed and further developed by his successors in the field of Plautine research, who demonstrated that the shortening of long syllables, the occurrence of hiatus,[2] and the other apparent irregularities of Plautine prosody, followed definite laws of their own; and that these laws were generally to be explained in part by the influence of ordinary pronunciation, in part by that of metrical ictus. Among the leading scholars of the Ritschelian school may be mentioned Langen and Klotz, whose conclusions, still further elaborated by Brix,[3] were introduced to English students by the labours of Sonnenschein.[4] Their explanation of the most striking peculiarity of

[1] The speech of his characters had of necessity to reflect that of every-day life.

[2] Ritschl himself failed to see that the frequency of hiatus in Plautus reflected a peculiarity of ordinary speech. One school of his followers strove to eliminate hiatus from the text of Plautus by indiscriminate emendation. Editors devoid of Bentley's knowledge, taste, or acumen strove to out-Bentley Bentley. W. Wagner is the worst offender.

[3] See *Einleitung* to his edition of the *Trinummus*.

[4] See his edition of the *Captiui* (Sonnenschein).

Plautine prosody is summed up in the so-called Law of Breves Breviantes, which is thus enunciated by Sonnenschein: 'A long syllable may be treated as short when it is both preceded by a short syllable and either preceded or followed by an ictus.'

Recent investigations tend to show that both the name—'Short (syllables) Making (others) Short'—and the wording of this Law are misleading: that accent, rather than either ictus or the presence of a preceding short syllable, was primarily the determining cause of shortening. And indeed, it was the chief and perhaps the only serious fault of Ritschl's immediate followers that they attributed too much influence to ictus. Further investigators in the same field, among whom Seyffert, Studemund, and Lindsay[1] hold a foremost place, have demonstrated that in the verse of Plautus accent plays a far more important part than ictus in the determination of quantity; that, owing to Plautus's skill in arrangement, accented syllables are, as a general rule, placed in those parts of the line which receive ictus[2]; and that the apparent exceptions to this rule admit, in a large number of cases, of clear and convincing explanation.

Their explanations may be roughly summarized as follows. In ordinary Latin speech of the classical era words received their accents according to a principle known as the Penultima Law, by which disyllables were accented on the penultimate, polysyllables on the penultimate or the ante-penultimate according as the penultimate was long or short.[3] In the verse of Plautus apparent conflict between accent and ictus occurs most frequently (1) in certain words of more than three syllables where ictus falls on the first syllable; (2) in words where ictus falls on the last syllable.[4] Exceptions of the first

[1] See Lindsay's articles in the *Journal of Philology*, vols. xx-xxii, xxvii; and his edition of the *Captiui* (Methuen).

[2] Or, to put it differently, ictus usually falls on accented syllables.

[3] Words of more than three syllables have also a secondary inferior accent, as *Mèrcúrius*, *flàgítium*, *ònerárìae*, *tèmpestátibus* (cf. in Eng. mùltitúdinous).

[4] Certain other apparent exceptions occur in words which have lost

kind are confined to quadrisyllables with the first three syllables short, or of the type *consilium*. The explanation is that in Plautus's day such words were still subject to the influence of an older system of accentuation of which unmistakable traces are found. According to this earlier law *all* words were accented on the first syllable irrespective of length or quantity. There is therefore no real conflict between ictus and accent in words like *múlieres*, *fácilius* as they occur in Plautus's verse[1] (cf. *Men.* 321, 978). Words of the *consilium* type sometimes retain the older accentuation (as *cónsilium*), sometimes follow the newer system (as *consílium*); they were in a transitional stage.[2]

Difficulties of the second class—where ictus falls on a final syllable—are less amenable to explanation. With regard perhaps to the majority of the very numerous instances of an iambic word occurring at the end of a line[3] it can only be said that the ictus falling on the final syllable of a line is of the secondary or weaker variety, so that the conflict of ictus with accent is not harsh. Of instances of other kinds, those namely in which ictus falls on a final syllable elsewhere in a line, many may be satisfactorily explained by reference to sentence-accent. In ordinary speech certain words, as appearing in certain recurring word-groups, receive a different accent from that which they would bear if pronounced separately; e. g. *uolúptas*

a final short syllable following a long one, and are normally accented in classical Latin on the final remaining syllable, e. g. words of the types *cuiás* (= *cuiátis*), *addúc* (= *addúce*), *posthác* (= *post-há-ce*), *credín* (= *credísne*). Further, some cases have been explained by reference to a supposed law that when a final syllable was elided the accent was shifted one foot nearer the beginning of a word; but this is doubtful.

[1] Words of this type were normally accented thus even in Latin of the best period.

[2] The change in the system of accentuation seems to have arisen as follows. Polysyllables naturally acquired a secondary weaker accent, e. g. *tóleràre*, *témpestàtibus* (cf. in Eng. *légionàries*); gradually the principal and the secondary accent changed places, and this novel accentuation-system was extended until it became the universal rule.

[3] Or at the end of the first hemistich of a long iambic line.

or *mísero* in many collocations bear the ordinary accent, but in word-groups such as *uoluptás-mea*, *uaé miseró-mihi* the accent is dragged forward by the unimportant words or 'sentence-enclitics' following the words in question. To put it differently, word-groups of this kind are treated as single words and accented accordingly. Lindsay makes a full classification of sentence-enclitics which may thus affect accentuation; a brief outline may here be given, with the addition of a few examples taken at random from this play:

(a) all parts of the verb *esse*, auxiliary or copulative; e. g. 654 *defessí sumus*; similarly *es* and *est* frequently coalesce with a preceding word, as 41 *surrúptust*, 293 *molést'u's*, &c. (Probably in these cases *es* and the two first letters of *est* disappear altogether: i. e. we should write *surruptus't*, *molestus*.)

(b) possessive pronouns when unemphatic; e. g. 300 *erám meam*, 597 *oculis inspexí meis*, 750 *patrém meum* (see Introd. 6. II. A. f. iii).

(c) personal pronouns when unemphatic; e. g. 396 *ire infitiás mihi*; cf. 640 *mé rogas?* (emphatic) *pol haú rogém te* (unemphatic).

(d) a verb which is used with a noun to express an action that might be expressed by a verb alone, as frequently *do* and *facio*, e. g. 61 *dotatám dedit*, 99 *medicinám facit*, 176 *forés ferio*, 343 *amittúnt domum*, 630 *tetulí pedem*.

(e) nouns of subordinate meaning, such as *res*, *modus*, &c., e. g. 84 *aliquó modo*, 317 *illóc modo*; here we may place such groups as *malám crucem*, 66, 328; and expressions of time such as *intereá loci* 446, *trigintá dies* 951 (cf. 91 *cottídie*).

(f) similarly prepositions coalesce with a governed word following; e. g. 91 *ád fatim*, 684 *ád forum*; so frequently *áb se*, &c.

It may, then, be enunciated as a formal law that Plautine prosody depends mainly upon the word- and sentence-accentuation of ordinary speech; but that Plautus so constructs his

verses that the rhythm produced by the metrical ictus as a rule corresponds with the natural accentuation. Certain features of ordinary pronunciation, which are reproduced in Plautus's verse, may here be summarized :

I. In many cases syllables which later poets scanned as long were in ordinary speech pronounced as short, owing to the influence of word-accent : e. g. (A) the accentuation, in ordinary speech, of the first syllable in iambic words (or word-groups) such as *dómi*, *máne*, &c., tended to the shortening of the final syllable ; (B) on the other hand, the stressing of the penultimate in polysyllabic words (or word-groups) such as *uoluptátem*, *senectútem*, &c., tended to the shortening of a long antepenultimate : these two rules explain most instances of the so-called Law of Breves Breviantes. (C) A few unimportant words of very frequent occurrence, such as *ille* and *iste* in all cases, were normally unaccentuated in popular speech ; when used emphatically, however, they bore the usual accent on the penultimate. (D) In rapid conversation final *-s* after a short vowel was frequently dropped before an initial consonant (e. g. *nimi' stulte*), and before an initial vowel when a participle in *-us* or adjective in *-us* or *-is* preceded *es* or *est* (e. g. *emortuost*, *tristest* = *tristis est* : but see above, p. 39 (a), and I. D. c below).

II. Ordinary pronunciation slurred many words, in which two or more vowels occurred in conjunction, in such a way that the vowels coalesced (synizesis). Thus *mēō*, *hūīūs*, *dīēs* were frequently pronounced as monosyllables ; *tūōrum*, *ēāmus*, &c., as disyllables. Cf. the old story about *Caunias* and *caue ne eas* (i. e. *cāuē ne ēās*).[1]

III. In certain word-endings which had become normally short before the age of the Augustan poets, the original long quantity seems, in spite of the accent-influence, occasionally to have affected the pronunciation of Plautus's day. This may be

[1] Cic. *de Div.* ii. 40. 84.

inferred from the fact that the original long quantity of the verb-terminations *-it*, *-et*, of the noun-termination *-or*, and of the comparative endings, *-or*, *-us* (to give a few instances) is occasionally reproduced by Plautus.

IV. With regard to the much-discussed question of hiatus it is more difficult to find a basis for Plautine usage in popular speech. It may, however, be conjectured that, while as a general rule a final vowel or vowel + *m* was slurred in speech before a following initial vowel, yet in certain combinations and word-groups such final syllables retained *part* of their value; and that Plautus's treatment of certain constantly recurring phrases showing hiatus,[1] such as *eŭ hércle*, *eŭ ĕdepol*, *tŭ ĭstic*, *sĭ ămas*, *cŭm ĕo*, *dŭm ĕo*, *flagítiŭm hŏminis*, &c., exactly reproduces their popular pronunciation.[2] Again, by the law of inertia the influence of the original final *-d* of the ablative must have still affected speech for some time after the *-d* had ceased to be actually pronounced.[3] Lastly, in ordinary conversation a final vowel or vowel + *m*, normally slurred before a following initial vowel, would naturally retain its *full* value if a pause of any kind occurred before the ensuing word.[4] The fact that Plautus allows hiatus in certain combinations, avoids it in others, and in others again uses hiatus or elision indiscriminately, would probably admit of easy explanation if we had a complete knowledge of the laws of Latin pronunciation.

It remains to give instances collected from this play of those peculiarities of Plautine prosody which reproduce the features of ordinary pronunciation as enumerated above. The sections which follow are numbered and lettered to correspond with the summary given in the preceding paragraphs, to which reference should be made when necessary. In accordance with the general practice the position of the metrical ictus is indicated

[1] See IV. A, B, D (a), F, below.

[2] This supposition is strengthened by the existence of such compounds as *dĕerro*, *dĕamo*, *circĭmago*, *circŭeo*, *prŏhibeo*, &c.

[3] See IV. E, below.

[4] See IV. C, D, below.

in the instances given below; but impartial examination will show that in the great majority of these instances the ictus falls on a syllable bearing word- or sentence-accent, i. e. a syllable which would be stressed in ordinary conversation. One further warning: in what follows the terms *long* and *short* are, for convenience' sake, used in the ordinary way, i. e. of syllables which Augustan poets treated as long and short respectively.

I. Shortening of Long Syllables.

A. A long syllable may be (and commonly is) scanned as short if the preceding syllable is short and bears ictus [1]

(a) in disyllabic words (including words of three syllables made disyllabic by elision), an iambus being thus weakened to a pyrrhic:

(i) when the vowel of the final syllable is either long by position or long by both position and nature, as 16 *ădĕst*| *benig*|*nitas*; 208 *ăpŭd tē*|, cf. 795, 1034; 351 *sĭnĕ fŏrĕs*|*sic*; 689 *dĕdĭsti ĕ*|*am*; 786 *mi*|*pătĕr, cău*|*ere*; 860 *ĕnĭm uē*|*ro*; 389 *ĕgŏn tē*|, cf. 653; 828 *uĭdĕn tu ĭl*|*lic*; 527 *nŏuŏm*|*recon*-|*cinna*|*rier* (though perhaps this is an instance of synizesis; cf. 542, and see II. e. below).

(ii) when the word ends in a long vowel; chiefly in the case of imperatives, as 179-80 *mănĕ*, 416 *tăcĕ*, 517 *tŭbĕ*, 934, 994 *căuĕ*, 225 *rĕdĭ*.

(b) in word-groups wherein an iambus occurs: more definitely, when a word of one short syllable (or a word of two syllables of which the first is short and the second elided) is followed by a word forming or beginning with a long syllable having a vowel or *h* as its first letter, this long syllable is commonly treated as short when the preceding short syllable bears ictus [1]: as 222 *ĕgo ĕt Men*|*aechmus*, cf. 1009; 530 *scĭn quĭd*

[1] And, therefore, word- or sentence-accent also (according to the view adopted above).

hŏc | sit, cf. 675; 1072 *ĕgo hŭnc cēns|ebam*, cf. 732; 633 *mĭhi ĕssĕ|*; 320 *ăn ŏp|sono*; 468 *ĭta ĭg|nora|bitur*.

B. A long syllable may be (and often is) scanned as short if the preceding syllable is short and the succeeding syllable bears ictus:

(a) in polysyllabic words having the first syllable short, the second long, and ictus on the third: here the second syllable is treated as short, e. g. 259 *nŏlŭptă|rii*; 37 *Sўrăcŭ-| sas* (contrast 408, 1097 *Sў|răcū|sis*); this example, however, as occurring in the Prologue, may be a faulty imitation of Plautine scansion; instances of the shortening of vowels long by nature occurring in a polysyllabic word are to be regarded as doubtful.

(b) in word-groups wherein a bacchius[1] occurs: more definitely, when of three consecutive syllables, belonging to two or more words, the first is a short initial syllable, the second is long, and the third bears ictus, the second syllable is commonly shortened: either

(i) when it is long by position or long by both position and nature, as 384 *quĭd hŏc | sĭt*, cf. 1129–30; 983 *mĕtum ĭd mĭhi ăd|hibeam*; 89 *ăpŭd mĕn|sam*; 253 *tămĕn nĕquĕ|o*; 309 *hic | quĭdĕm qui ĭp|se*; 362 *fŏrĕs quoĭ|*; 510 *sătĭn săn|us*; 592 *ŏpŭs ĕrăt | dĭcto*; 983 *lŏcī sĭm |*; 1028 *si tŭŏm | nĕgās* (though perhaps this is a case of synizesis; cf. 588 *clĭĕns quĭ|dam*, and see II. b. below); 229 *quāsi ădŭlĕrĭ|ens*; a double instance in 983[a] *cărĕnt mĕtŭ|ōnt ĭ | sōlĕnt ĕs|se*. (In these combinations it is in such a vast majority of cases the rule that the short syllable which precedes the shortened syllable is an initial syllable, that one regards with suspicion instances such as 152 *habe|ămŭs ăt|que hŭnc*; the text is doubtful; see notes *ad loc.*).

(ii) when it is long by nature only; chiefly n the case of imperatives, as 1106 *rŏgă: | rĕspon|debo*; 291 *iŭbĕ tĕ |*; 348

[1] Or a paeonic (∪ — ∪ ∪), i. e. a resolved bacchius.

tăcĕ-dŭm | ; 603 *măně : măle ĕr|it* ; so in the case of long final vowels of ablatives, as 602 *ŭĭrŏ mĕ* | *mălŏ mălĕ* | ; so when the vowel is not final, as 114 *fŏrās* | *ĭre* ; 983[a] *ĕrīs ū|tĭbĭlēs.*

C. The first syllables of certain frequently occurring demonstratives (esp. *ille* and *iste*) are normally treated as short, though scanned as long when the words are used emphatically. Employed in conversation much in the same way as our articles, they were normally unaccentuated, and tended to lose the unflexed and therefore unimportant first syllable (cf. French *le, la, les* = *illum -am -os*, &c.). Instances falling under this head are, as will readily be observed, merely special cases of A. (b) or B. (b), as :

(**a**) when ictus falls on a preceding short (or shortened) syllable (cf. A. b) : 22 *ūt quĭdem ĭl|le*, cf. 336 ; 604 *nĕ ĭllam ē|castor*, cf. 837 ; 606 *quĭd ĭllūc* |, cf. 682, 789, 958, 962, 997 ; 183 *ĭdem ĭstūc* |, cf. 184, 375, 622, 782 ; 344 *nūnc ĭn ĭs|tōc* ; 413 *nŭm ĭstāec* | ; 651 *tŭ ĭstīc*|, cf. 653, 937 ; it is best to scan 673 *heŭs ! ēc|quĭs hĭc* as a case of A. (b).

(**b**) when the preceding syllable is short and the succeeding syllable bears ictus (cf. B. b) : 23 *ĕgo ĭllŏs*|, cf. 41, 46, 246, 535 ; 536 *ŭbi ĭllae ăr|millae* ; 853 *haū măle ĭl|lānc*, cf. 861, 994 ; 94 *ĭta ĭstāec* |, cf. 265, 528 ; 145 *sĕd quĭd ĭs|tāe*, cf. 391, 791, 809. Similarly with *eccum*, &c. (cf. French *celui* = *ecce illum*), as 275 *sĕd ĕccŭm*, 565 *sĕd ĕccăm*. A good instance of the contrast between the emphatic and the ordinary treatment of such words occurs in *Mil.* 972 *si ĭllă uolt*)(973 *quĭd ĭllă faciemus concubinā ?*, where *ĭllā* is merely an article.

D. Final *-s* following a short vowel may in some cases be disregarded in scansion : [1]

(**a**) before an initial consonant, in disyllables with the first syllable short. Here the disregard of the final *-s* reproduces the rapid pronunciation of an iambic word accented on the first syllable and ending in *-s*. Instances

[1] It is frequently disregarded by Ennius and Lucretius.

falling under this head are merely special cases of A. (a) or B. (b), as :

(i) when the ictus falls on the preceding syllable (cf. A. a) : 55 *mǎgĭ᾽ | maio|res* ; 126 *fŏrĭs cē|nat* ; 384 *nĭmĭ᾽ mī|ror* ; 707 *quŭbŭ᾽ | dictis*, cf. 941, 955 ; 769 *ĕst mŏdŭ᾽ | tamen* ; 921 *prŭ᾽ quām | ;* 1028 *si tuom | nĕgās mĕ | esse* ; instances of *sătīn, uĭdĕn* (= *satīsne, uidēsne*) fall under the same rule, e. g. 181 *sătīn ŭt | ;* 741 *sătīn | haec* ; 646 *uĭdĕn ūt |*.[1]

(ii) when the ictus falls on the succeeding syllable (cf. B. b) : 81 *nĭmĭ᾽ stŭl|te*, cf. 94, 588, 701 ; 208 *trĭbŭ᾽ | nŏbis*, cf. 1027 ; 363 *măgĭ᾽ quăm | dŏmŭ᾽ tŭă | dŏmŭ᾽ quom hăec | tua sit* ; 603 *sătĭ᾽. sĭ | sapiam.*

(b) before an initial consonant, in disyllables with the first syllable long. This occurs chiefly in experimental metres, the slurred syllable coming between two long syllables both bearing accent and one ictus, e. g. (bacchiacs) 753 *hŏc ū|sŭ᾽ fácto ēst*, cf. 757, 760, 975 ; (cretics) 113 *fāxĭs, fāx|o.* In verse 556 *síquis*, if right, must be scanned as a pyrrhic ; but see note *ad loc.* The rule that the fourth foot of an Iambic Octonarius, when followed by diaeresis, must be pure (Introd. 6. II. C. c) makes it probable that in 999 we should scan *quō fĕr|tĭs mĕ*, and even extend the licence to include polysyllables, so as to scan *dŭbĭtă|tĭs ĭăm* in 995.

(c) before an initial vowel. This occurs only when a participle in *-us* (*-os*) or an adjective in *-us* (*-os*) or *-is* is followed by *es* or *est*, and is probably due to the fragmentary pronunciation of the auxiliary or copula. (Possibly *molestu's, surruptust*, &c. should be written *molestus, surruptus't*, &c.) That the determining cause was pronunciation and not metre is evident from the fact that the final syllable thus formed by coalescence sometimes bears the metrical ictus. A few instances only need be given :

(i) accent in agreement with ictus : 41 *qui | sūrrŭp|tūst*

[1] So *uiden ut* is scanned by Vergil and Ovid.

ăl|terum, cf. 905 ; 293 *quī mĭhī | mŏlés|tŭ's hŏmì|ni*, cf. 295, 493, 1104 ; 1063 *tam con|sŭmìlēst | quam po|test* (where perhaps it would be better to write *consimilist* = *consimilis(es)t*).

(ii) ictus on final syllable : 312 *non | sānŭ's | satis*, cf. 946 ; 434 *quĭd ĕo ŏp|ùst?* (weak ictus), cf. 938 ; 36 *ēmŏr|tŭòst* (at end of line ; cf. 404, 484).

E. One or two more peculiarities of Plautine scansion, and a few particular cases, may be given a place under the head of Shortening :

(a) Plautus never, like later poets, avoids leaving a final short vowel before words beginning with such combinations as *sc*, *sm*, *sp*, *sq*, *st*.

(b) Plautus never lengthens a short vowel before a combination of mute and liquid in the same word (e. g. *patria*, *agros* always have first syllable short). The scansion of *quĭ nĕc le|gĕs* 580 may be an extension of this rule, but the shortening of *nec* is probably due to its position between two accented syllables both long.

(c) The shortening of long final vowels where hiatus occurs (e. g. *tŭ ĭstīc*) is illustrated under the heading *Hiatus* (see below, IV. A. a).

(d) A few cases of apparent shortening do not fall under any of the rules given above. In some instances shortening may be due to final *-m* losing its consonantal power (i. e. merely nasalizing the preceding vowel), e. g. 592 *dĭxĕrăm | cŏntro|uor-sì|am*, 916 *prĭmŭlŭm . | quĭn* ; both these lines, however, are probably corrupt ; see notes *ad loc.* Some cases need the application of surgery ; e. g. in 39 *Tărĕn|tī ĕs|se* is an impossible scansion, though it may, as occurring in the Prologue, be an erroneous imitation of Plautine prosody.

II. Synizesis.

The same practical result as is obtained by the shortening of long syllables under certain circumstances is procured in

certain other cases by Synizesis,[1] a process by which two or more separate successive vowel-sounds are fused into one syllable (as in the Cockney pronunciation of *now, out*, &c.). That synizesis, as occurring in the plays of Plautus and Terence, reproduces a peculiarity of pronunciation, is evident from two considerations: (i) they allow it only in a limited number of words and inflexions of words; (ii) examination of instances will show that, in words liable to contraction by synizesis, the accent falls, as a rule, in the uncontracted word, on one or other of the successive vowel-sounds, and is therefore borne, in the contracted word, by the syllable resulting from vowel-fusion; that in the majority of cases metrical ictus also falls on the contracted syllable; and that, when it does not, an explanation can be found in the incidence of sentence-accent (see above, pp. 38–40).

In this play synizesis occurs in the following classes of words:

(a) Cases of *is* and *idem*, and genitives of *qui, quis*, and *hic*[2]: as (i. bearing ictus) 35 *ēā|que*; 892 *ēā | te caus|sa*, cf. 1060; 424 *ēŭm uo|lo*, cf. 497; 428 *ēădem*; 221 *quŏĭŭsmo|di*, cf. 577; 1135 *hŭĭus*: (ii. not bearing ictus) 59 *ēī*; 151 *ēō*; 749 *ēōdém| die* (a word-group accentuated on the antepenultimate); 1090 *ēān|dém*.

(b) Cases of *meus, tuos, suos*: as (i) 81 *mĕā*, cf. 200, 783, 905, 1029; 202 *mĕis*; 394 *mēāē* (emphatic); 372 *tŭīs*; 393 *tŭā*, cf. 792; 658 *tŭām* (emphatic); 902 *sŭō* (emphatic); 188 *tŭa ést*; 804 *mēā ōrnamenta*: (ii) 726 *tŭōs mŏ|res* (a word-group; cf. p. 39); 1028 *sī tŭōm | nĕgăs* (perhaps a case of I. B. b. i).

(c) Cases of *deus, dies*, and a few similar nouns: (i) 812 *dĕōsque*; 1053 *dĕŭm fi|dem* (a word-group); 154–5 *diēs* 1013 *ho|diē*; 764[a] *qŭīd | sĭĕt rĕī*: (ii) 616, 655 *pĕr Iŏ|uĕm dēos|que ōmnis* (*Iouem deosque* is a word-group with accent falling on the second syllable when the *-que* is elided; contrast 811–12); possibly 588 *clīens quĭ|dam* (more probably a case of I. B. b. i).

[1] Synizesis occurs not infrequently in the works of the Augustan poets.

[2] In the present text *eius, quoius, huius, quoi* are so printed when they suffer synizesis; otherwise they are printed *eiius, quoiius, huiius, quoii*.

(d) A few verb-inflexions: as (i) 17 *fúit*, 514–15 *fúis|se*; 387 *éāmus*, cf. 422, 1154: (ii) 885 *āit* (so frequently).

(e) Possibly some words in which intervocal *u* occurs: as (i) 527 *nōuōm* (more probably a case of I. A. a. i): (ii) 344 *nāuīs* (but see note *ad loc.*).

(f) Certain compound words: as (i) 376 *prāécūt*, cf. 935; 769 *quōād*; 802 *praehibet*; 953 *prōínde*; 782 *prōín tū* (*tu* unemphatic): (ii) 327 *prōīn tú* (*tu* emphatic).

III. Lengthening of Short Syllables.

Certain terminations, among which may here be noted conjugation-endings in *-is*, *-at*, *-et*, *-it*, and comparative-endings *-or*, *-us*, were originally of long quantity; influence of accent gradually weakened the value of these final syllables until, by the time of the Augustan poets, they were almost invariably treated as short before an initial vowel. In Plautus's time they were in the final stage of transition, and their treatment as short by nature was the rule; yet under the influence of metrical ictus the original long quantity was occasionally retained by the comic dramatists; more rarely, an indisputably short syllable was thus lengthened. It will be seen that this suffix-lengthening occurs often before a pause and invariably in syllables bearing ictus: e. g.

(a) conjugation-endings: 943 *és ē|missus* (*es* is always scanned as long by Plautus and Terence); 487 *quíd ā́is*, | *hŏmŏ* (probably a word-group common in conversation); 1101 *emer|ís ār|gento*; 203 *dec|ét ănì|matos*; 52 *učlít*, | *audac|ter* (at pause); 759 *quom ād|uĕnít*, *ād-*|| *fert* (at pause); 921 *perci|pít īn|sanì|a*; 956 *faxo er|ít . ăbĕ|o* (at change of speaker); 1045 *factus* | *sít*, *ā* | *me* (at pause, cf. 755); 1160 *uēnī|bít—ūx|or* (pause before comic παρὰ προσδοκίαν). Of these cases, only 203 and 956 are doubtful.

(b) comparative-endings: 327 *lon|gĭús* | *ab ae|dibus*; 846 *ampli|ús . ĕn|im* (at change of speaker). Though these instances

have been doubted, they present no real difficulty. The Indo-European comparative suffix-stem was *-iyāns-*, which gave rise to Greek *-ιων-* (shortened to *-ιον-* in all cases but nom. sing. m. and f.) and Latin *-iōs-* (= *-ions-*). The latter became *-iōr-* in inflexions by rhotacism of medial *-s-*, and in nom. sing. was finally weakened to *-iŏr*, *-iŭs*.

(c) Other instances: 506 *sin|cĭpŭt|*, *intel|lego* (at pause before parenthetic word). Here the lengthened syllable may originally have been long (*caput* = *caputs* ? cf. *praeceps* = *praecipets*). Two further cases, namely, 841 *tampadi|bŭs ār|denti|bus*, 887 *du|cĕrĕ| medicum* (?), can be explained only by the influence of ictus. Possibly both lines are corrupt[1]; see notes *ad loc.*

IV. Hiatus.

With regard to the 'permission of hiatus'[2] by the comic dramatists, three facts should be clearly realized: first, many phrases found in Plautus and Terence in which hiatus occurs are common phrases of every-day life reproduced with their ordinary pronunciation; secondly, a final syllable capable of elision, if for any reason a distinct pause occurred after it, would in conversation (as in the comic drama) normally retain its full value before an initial vowel-sound. Thirdly and especially, the difference, in respect of permission of hiatus,[2] between the comic dramatists and the Augustan poets was one of metrical treatment only, not of pronunciation. To put it more clearly: in reading such a passage of Vergil as

Aenean fundantem arces ac tecta nouantem
Conspicit; atque illi stellatus iaspide fulua
Ensis erat, Tyrioque ardebat murice laena
Demissa ex umeris . . .

an educated Roman would not have been guilty of emitting

[1] The instance in 841 may be justified by Vergil, *Aen.* iv. 64 *pectori|bŭs inhĭ|āns.*

[2] This phrase is used for convenience' sake in place of some such correct but clumsy expression as: retention of metrical value, wholly or partially, by syllables capable of elision but not elided before initial vowel or *h*.

such barbarous cacophonies (all too familiar to the schoolmaster) as *fundantarues — atkilli — Tyriokardebat — demissex umeris*. He would certainly have slurred the terminations in question, but the slurred syllables would still have been recognizable. The point in which the comic dramatists differed from the Augustan poets was that the former frequently did, while the latter as a rule did not, reckon such slurred syllables as part of a metrical foot. The Augustan poets[1] consciously adopted, as far as metre was concerned, the Greek treatment of elided syllables. The reason why the Greeks did not count such syllables in the scansion was that in ordinary speech their elision was not a slurring merely,[2] but the actual dropping of a vowel-sound, such as may be heard in the northern counties of England, where 'down the street', 'in the beck', 'over the fell' are actually pronounced 'doont' strate', 'int' beck', 'owert' fell'. In adopting strict rules of elision the Augustan poets were borrowing tastelessly from Greece a second metrical usage—the first being quantitative prosody—which, while perfectly adapted to the Greek tongue, was totally foreign to the genius and natural pronunciation of the Latin language.

On the other hand Plautus, who in this respect as in others was far more truly a representative of genuine Roman literature, followed the natural practice of reckoning or disregarding a slurred syllable in scansion according to the requirements of metre. Such a practice should present no difficulty to the student of English literature, who will frequently find a syllable, word, or phrase reckoned in the scansion in this passage, and disregarded metrically in that, and who will not feel it necessary to give it a grotesque pronunciation in the latter case. Shakespeare writes, as the last *three* feet of a line,

Ay. Fáre | you wéll, | fair géntleman

[1] And their forerunner Ennius.

[2] Except in a few cases such as *μὴ οὐ*, &c., which fall under the head of synizesis.

without expecting Celia to abbreviate the last word; on the other hand he gives the word its full metrical value in other lines such as Polonius's

'Good sír', | or sò, | or 'friénd', | or 'gén|tlemàn'.

To summarize briefly, Plautus, though freely using elision, frequently allows syllables capable of elision[1] either part of their metrical value (especially in certain frequently recurring phrases), or full metrical value (before pauses in metre, sense, or delivery). It may be added that instances of both these natural methods occur, though comparatively rarely, in the works of the Augustan poets.

Instances of Hiatus in this play may be classified as follows:

A. Hiatus is frequently allowed, in certain constantly recurring phrases, after certain monosyllables capable of elision:

(a) ending in a long vowel or diphthong (chiefly *tu*, *si*, and parts of *qui*), the vowel or diphthong retaining half its value only, i.e. being shortened: as,

(i) when the unelided syllable bears ictus: 115 (a cretic) *quŏ ĕgo ĕām*, cf. 618; 789 *quŏ ĕāt*|; 374 *quaĕ hŏmĭ*|*nem*, cf. 473–4; 786 *quĭ ĕgo ĭs*|*tuc*, cf. 1120; 651 *tŭ ĭstīc*|, cf. 653, 937; 744 *quēm tŭ hŏ*|*minem*; 789 *nĕ ĭd ōp*|*serues*; 238 *sĭ ăc*|*um*, cf. 751; 460 *sĭ ĭd ĭt*|*a esset*, cf. 815–16.

(ii) when the unelided syllable does not bear ictus: 9 *quŏ ĭl*|*lud*; 502 *sĭ aĕ*|*quom* (to be read *si-y-aequom*, cf. 578 *sĭ ĕst paū*|*per*); 471 *nĭ hănc*| (doubtful); 513 *quía* | *tŭ ĕs* (*tu* emphatic, cf. 379 *ŭbĭ tŭ*| *hŭnc*); some instances under this head may be due partly to loss of old ablative-ending *-d*, as 1028 (at diaeresis) *nĕgăs mĕ* | *ésse*, cf. 713 (where hiatus may be justified on other grounds). Most of the instances under this head have suffered unnecessary emendation, since it has been denied by certain authorities that hiatus may occur after

[1] This phrase, here and subsequently, must be taken to mean: final syllables ending in a vowel, a diphthong, or *-m* preceded by a vowel, when they occur before an initial vowel-sound.

a monosyllable which does not bear ictus. The criterion, however, is properly pronunciation, not metre; and, to take but one case, an emphatic *tu* such as occurs in 379 or 513 would be but little slurred in conversation, and therefore could surely have been permitted by Plautus to stand in hiatus, even though lacking ictus. Indeed, the ordinary Plautine usage seems to be that a monosyllable standing in hiatus bears, or does not bear, ictus according to the natural accentuation of the word-group in which it occurs. It is evident, then, that he follows conversational usage.[1]

(b) ending in *-m* following a vowel (chiefly *iam*, *nam*, *num*, *dum*, *cum*, and parts of *qui*), such monosyllables being treated as short: as,

(i) when the unelided syllable bears ictus: 194–5 *iăm ŏpōr|tébat*, cf. 405, 519; 808 *iăm ĕgo ēx | hóc*, cf. 954; 413 *nŭm ĭstaēc |*; 449 *dŭm hĭĕ|tó*, cf. 93; 482 *rēs cŭm ĕ|a essét*, cf. 188 *cŭm ŭtrō |*; 1054 *quŏm ĕgo āc|cúrro*; 903 *quĕm ĕgŏ |*, cf. 1133; 393 *quăm ăb ūx|óre*; 448 *quăm hŏdi|e*, cf. 601; 565 *quăm h-ă|buít*, cf. 695.

(ii) when the unelided syllable does not bear ictus: 292 *năm ĕqui|dem*, cf. 82; 227 *quám | quŏm éx |*, cf. 446; 675 *măgi' quăm | aéta|tí*, cf. 497; 737 *ĭtă | rĕm ĕs|se*, cf. 453. Instances falling under this head have suffered emendation, but unnecessarily; see a. (ii) above.

B. Hiatus is sometimes allowed after certain disyllabic words, namely, (a) words normally scanned according to necessity as iambi or pyrrhics (especially *mihĭ*, *tibĭ*, *sibĭ*, *ĕgŏ*, *hŏmŏ*), such words when they occur in hiatus being scanned as pyrrhics, e. g.

(i) when ictus falls on the first syllable of the word: 840 *mihĭ ēx | óra|clo*; 827 *tĭbĭ aŭt |*, cf. 389; 719 *nōn ĕgŏ | ĭstaéc*;

[1] Occasionally Augustan poets revert to the natural usage, as Verg. *Ecl.* viii. 108 *án quĭ ăm|ánt*, *Cat.* xcvii. 1 *ita | mé dĭ ăm|ent*. Note that in both instances the unelided syllable bears no ictus. Similar phrases in Plautus (as *Men.* 194–5 *nám sĭ ăm|ábas*) should be similarly scanned.

1087 *íllīc* | *hŏmŏ aūt* | ; and perhaps 690 and 1003 (but see D. a. iii, c. ii).

(ii) when the disyllable bears no ictus: 903 *quĕm ĕgŏ* | *hŏmĭnēm*; 1061 *ŭt ĕ|gŏ hŏdi|e* (probably common word-groups).

(b) words which are normally iambi, but which, when ictus coincides with the natural accent on the first syllable, may be scanned as pyrrhics: as 740 *tŭaĕ* | *ūxŏr|i*. In Vergil's *uă|lĕ, uălĕ,* | *ínquit* accent alone has sufficed to shorten the final syllable of a word of very common use occurring in hiatus and lacking ictus.

C. Hiatus is of frequent occurrence at a metrical pause, especially in a long line such as the trochaic septenarius, where it was natural for an actor to take breath at the end of the first hemistich; in the shorter iambic senarius such pause was less needed, and when hiatus occurs at the caesura it may usually be referred to another cause.[1] Instances of either kind are:

(a) Hiatus at the diaeresis of a trochaic septenarius; very common, as in 399, 406, 435, 604 *faéner|átŏ* | *ápstu|lísti* (perhaps partly due to the influence of the lost ablative-ending *-d*; cf. 796, 1028, and see E below), 667, 681, 778, 870, 923, 950, 1013, 1091, 1112, &c.; especially frequent when diaeresis coincides with a pause in sense or delivery: e. g. with change of speaker, as in 156, 379, 384, 422, 650, 651, 821, 868, 937, 1075, 1077, 1094; with a strong pause or contrast in sense, as in 219, 431, 808, 847; with a pause before or after an interjection or parenthetic word, as in 673, 696, 851; with anaphora, as in 939–40; with a pause in a line delivered with comic solemnity, as in 859.

(b) Hiatus at the caesura of an iambic senarius. It is almost

[1] It is obvious that when hiatus occurs at a metrical pause the unelided syllable never bears strong ictus. As regards its quantity, it is safest to take it as doubtful, unless the metrical pause coincides with a pause in sense or delivery, in which case the unelided syllable retains its full value.

certain that the caesura-pause alone cannot justify hiatus, though it may be an additional justification for a hiatus allowed on other grounds.

(i) Of instances of hiatus at the penthemimeral caesura in this play, those in 26 and 67 are doubtful, as occurring in the Prologue; that in 91 (*ár|bitrá|tŭ ăd | fatím*) may primarily be due to the influence of the lost ablative-ending *-d* (cf. 546, 737, and see E below); in 280 such hiatus coincides with change of speaker; in 546, 882 between contrasted clauses; in 508, 544, 898 with a strong pause in sense; in 567 it follows an interjectional word. This leaves the instance in 89, which is doubtful (see note *ad loc.*, and also F below).

(ii) The instances of hiatus at the hepthemimeral caesura occurring in 720, 737, 739 probably mark sobs punctuating a passage delivered *singultim*; see D (d) below.

(c) Hiatus is regularly permitted at the diaeresis of longer iambic lines (Septenarius and Octonarius) and of the Trochaic Octonarius: see Introd. 6. II. B. b, C. c, E. b.

D. Hiatus occurs frequently at a pause in delivery or sense: in the latter case the unelided syllable may retain its full metrical value. Such pauses must be objectively real, and not merely existent in the mind of the editor: they must fall under one of the following heads:

(a) before or after interjections and interjectional or parenthetic words and phrases: in this group the unelided syllable is shortened if long, unless the hiatus coincides with a strong pause.[1] Instances are:

(i) after interjections ending in a vowel or diphthong, in familiar word-groups,[2] as 160 *eŭ čdè|pól*; 731 *eŭ hĕr|cle*, cf. 872; 604 *nĕ illam ē|cástor*, cf. 614; 640 *ŏ hŏmĭn|ém mai|um*; double hiatus in 316 *eŭ hĕr|clĕ hŏmĭn|em*, 908 *eŭ | ĕdĕpŏl | nĕ ĕgo hŏm|ó*:

[1] Incidence of ictus is immaterial.

[2] Hiatus after such interjections may also be regarded as a special case of A. (a).

probably 471 is to be scanned *non hér|clĕ is | sum* (without hiatus after *ni*).

(ii) before interjections beginning with a vowel or *h-*, and before interjectional phrases, as 497 *quăm ĕdĕ|pol*; 673, 696, at a strong pause before *heús*, occurring at diaeresis; 713 *rogás |mē? hŏmĭn|is ím| pudén|tem audá|ciám!* (see also c. i and E below).

(iii) before or after vocatives, as 517 *iŭbĕ,* | *hŏmo ín|sanis-| sume*, 1003 *ĕgŏ* |, *ĕre, aŭ|dacis|sumé*[1] (or *ego, ĕr|ĕ, aŭd-*), 1004 *măl|ŭm, Ĕp|idám|nii*; 432–3 *Messeni|ō, āc|cede huc.*

(iv) before or after parenthetic words, as 533 *nón | memi-nís|tī, ŏpsecro?* 567 *éc|cŭm ōp|tumé | reuórt|itur* (hiatus at caesura); 851 *ăm|ābō,* | *ădser|ua ístunc* (at diaeresis), cf. 405 *iăm, ămā|bŏ, de-*.[2]

(b) At change of speaker; here the unelided syllable may retain its full metrical value. Such hiatus is common, though elision is more usual (e.g. 640 &c.): for instances see 147 (after *me* = *med*, cf. 299, and E below), 380, 401, 547, 1003; it occurs when change of speaker coincides with caesura, as in 280; and is very frequent when change of speaker coincides with diaeresis, as in 156, 379, 384, &c. (see list of instances in C. a above).

(c) At distinct pauses in sense, the unelided syllable retaining its full value: either

(i) where the pause is sufficient to justify a full-stop or colon,[3] as in 188 (after *legi|ŏ*), 713[4] (after *me* = *med*, cf. 737), 1038; occurring at diaeresis, as in 673,[4] 696,[4] 808; or at caesura, as in 737, 898.

(ii) where a break occurs between two clauses of an

[1] This is also an instance of B. (a).
[2] This is also an instance of A. (b).
[3] Such hiatus is not infrequently allowed by Augustan poets; e.g. Verg. *Aen.* i. 16, 405.
[4] See also D. a. ii above.

see notes *ad loc.* It may be added that all cases of hiatus which Prof. Lindsay regards as doubtful are in the present text marked by a perpendicular line following the unelided syllable; but for many of these instances explanations have been attempted in the preceding sections. Possibly the non-consonantal pronunciation of final *-m* was more general than is usually supposed.

8. Sources of the Text

The sources that we possess for the text of the *Menaechmi* are as follow:

(1) The *codex Ambrosianus* (A), a MS. of the fourth century A.D. written in capitals, now in the Ambrosian Library at Milan. It is unfortunately a palimpsest, the original text having been obliterated, and a part of the Vulgate superimposed thereon, by a too zealous monk of the seventh century. Cardinal Mai, who discovered the MS. early last century, partially recovered the original script by the aid of chemicals, which, however, subsequently caused parts of the MS. to rot away. Between philistine monk and scholarly prelate this valuable MS., once containing the whole of Plautus, has suffered so severely that about a third of it only now remains, and that very hard to decipher. Of this play nearly two-thirds is either missing or totally undecipherable, namely, ll. 1–56, 126–58, 303–42, 346–56, 374–445, 508–10, 595–1005, and 1066–1131. Of the remaining 470 odd verses about a quarter are fairly complete; the rest show either beginnings or ends (the central portions of the pages having suffered the most), or merely faint traces of letters or words.

(2) All other extant MSS. of Plautus (usually named the *Palatine* group, from their original home) are derived from a common archetype, which was a minuscule MS. of the eighth or ninth century. The readings of this MS., inferred from

a consensus of the extant minuscule MSS., are designated by the symbol P. It is further conjectured that before the loss of the original P, two copies of it at least were made, from one of which extant minuscule MSS. derived eight plays, the remaining twelve being derived from the other. These supposed copies are referred to respectively by the symbols P^{BD} (source for the 'first eight' plays, i.e. *Amph.*, *Asin.*, *Aul.*, *Capt.*, *Curc.*, *Cas.*, *Cist.*, *Epid.*), and P^{BC} (source for the remaining or 'last twelve' plays).

Of extant MSS. of the P group containing the *Menaechmi*, the chief are:

(a) *Codex Vetus* (B), a MS. of the tenth or early eleventh century, now in the Vatican Library at Rome. It contains all the plays, but there are clear indications[1] that the last twelve plays are not derived from the same copy of P as the first eight. Hence has been inferred the existence of P^{BD} and P^{BC}, referred to above. This MS. was discovered in the sixteenth century by the German scholar Camerarius, and is the main source of our existing texts. Where, however, its authority clashes with that of A, preference is as a rule to be given to the readings of the latter on the score of its superior antiquity. Valuable corrections by several hands appear in B, the most important being those denoted by the symbol B^2.

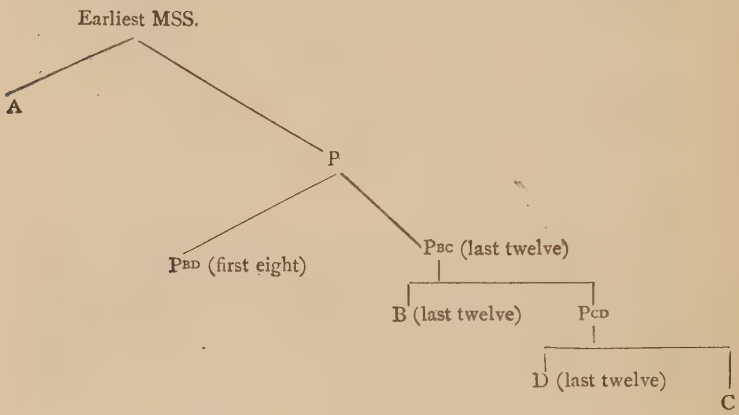
(b) *Codex Ursinianus* (D), now in the Vatican, a MS. of rather later date than the last. It resembles B fairly closely, that part of it which contains the last twelve plays being, it is conjectured, derived from a missing original (P^{CD}) which, like the corresponding part of B, was a copy of P^{BC}.

(c) *Codex Decurtatus* (C), a MS. of the eleventh or early twelfth century, now at Heidelberg. Its readings closely resemble those of D, C and D having probably been derived

[1] That part of B which contains the last twelve plays was evidently copied from an original superior to that from which B derived the first eight; according to Lindsay, it may even have been copied directly from the archetype.

from a common original P^{CD}, to which reference has been made above. C contains the last twelve plays only.

The subjoined *stemma codicum* will show the relationship to one another of the MSS.[1] with which we are concerned :



The text and *apparatus criticus* of this edition are reprinted from Professor Lindsay's edition of Plautus in the *Scriptorum Classicorum Bibliotheca Oxoniensis*. In the *app. crit.* P denotes a consensus of all minuscule MSS. (B, C, D); P^{CD} a consensus of C and D. The symbol *codd.* designates the highest possible authority, a consensus of A and P; the symbol *cod.* denotes either P (where A is lacking) or A (in the rare passages where P is lacking). Thus, between ll. 595 and 1005, where A is completely lacking, the symbol *cod.*, which appears frequently in the *app. crit.*, means that MSS. of the P group are the sole authority and are in agreement.

[1] With regard to the relation between A and P, Leo holds that they are both derived from a recension of the date of Hadrian; Lindsay, that A is derived from an original, P from an acting version.

SYMBOLS

USED IN THE APPARATUS CRITICUS.

For symbols denoting MSS. (*A*, *P*, *codd.*, *cod.*, *B*, B^2, P^{CD}, *C*, *D*) see Introd. pp. 58–60.

Ital. = Renaissance editors and interpolators.

edd. = majority of previous editions.

n. l. = not clearly decipherable.

Numbers given in brackets thus—(vii. 5)—refer to chapters and sections of Prof. Lindsay's *Introduction to Latin Textual Emendation* (Macm. 1896).

Where readings of the palimpsest (A) are given in the App. Crit., the following signs are used: any given number of dots denotes an equal number of undecipherable letters; a dot placed beneath a letter means that the identification of that letter is not certain: a dash indicates an obliteration of the text so complete that even the approximate number of letters cannot be accurately discerned. Letters enclosed in brackets have been conjecturally restored by Prof. Lindsay.

In both the text and the App. Crit. a perpendicular line denotes a doubtful hiatus; words or letters within square brackets are probable interpolations; angular brackets enclose words or letters conjecturally supplied by some editor or commentator. Ictus-marks, where given, are printed for the sake of clearness only.

ARGVMENTVM

Mercator Siculus, quoi erant gemini filii,
Ei surrupto altero mors optigit.
Nomen surreptici illi indit qui domist
Avos paternus, facit Menaechmum e Sosicle.
Et is germanum, postquam adolevit, quaeritat
Circum omnis oras. post Epidamnum devenit
Hic fuerat alitus ille surrepticius.
Menaechmum omnes civem credunt advenam
Eumque appellant meretrix, uxor et socer.
I se cognoscunt fratres postremo invicem.

3 surrepticii *Camerarius*: surrepiti *cod.* 4 paternos *cod.*
7 alitus *Ital.*: auitus *cod.*

PERSONAE

PENICVLVS PARASITVS
MENAECHMVS I
MENAECHMVS II (SOSICLES) } ADVLESCENTES
EROTIVM MERETRIX
CYLINDRVS COCVS
MESSENIO SERVVS
ANCILLA
MATRONA
SENEX
MEDICVS

SCAENA EPIDAMNI

vel CVLINDRVS

PROLOGVS

Salutem primum iam a principio propitiam
mihi atque uobis, spectatores, nuntio.
adporto uobis Plautum—lingua, non manu:
quaeso ut benignis accipiatis auribus.
nunc argumentum accipite atque animum aduortite;
quam potero in uerba conferam paucissuma.
atque hoc poetae faciunt in comoediis:
omnis res gestas esse Athenis autumant,
quo illud uobis graecum uideatur magis;
ego nusquam dicam nisi ubi factum dicitur.
atque adeo hoc argumentum graecissat, tamen
non atticissat, uerum sicilicissitat.
†huic argumento antelogium hoc fuit†;
nunc argumentum uobis demensum dabo,
non modio neque trimodio, uerum ipso horreo:
tantum ad narrandum argumentum adest benignitas.
mercator quidam fuit Syracusis senex,
ei sunt nati filii gemini duo,
ita forma simili puerei uti mater sua
non internosse posset quae mammam dabat,
neque adeo mater ipsa quae illos pepererat,
(ut quidem ille dixit mihi qui pueros uiderat:
ego illos non uidi, ne quis uostrum censeat).
postquam iam pueri septuennes sunt, pater
onerauit nauim magnam multis mercibus;
imponit geminum álterum in nauim pater,

8 omnes *Ital.* 9 uobis illud *Pylades* 13 ⟨igitur⟩ argumento *Bergk* fuit ⟨interim⟩ *Schoell* (*ex Auson, ep.* 16 *praef.*) : *fort.* ⟨fini⟩ fuit 16 tanta *Ital.* 26 geminorum *Hermann*

Tarentum auexit secum ad mercatum simul,
illum reliquit alterum apud matrem domi.
Tarenti ludei forte erant quom illuc uenit.
mortales multi, ut ad ludos, conuenerant:
puer aberrauit inter homines a patre.
Epidamniensis quidam ibi mercator fuit,
is puerum tollit auehitque Epidamnium.
pater eius autem postquam puerum perdidit,
animum despondit eaque is aegritudine
paucis diebus post Tarenti emortuost.
postquam Syracusas de ea re redit nuntius
ad auom puerorum, puerum surruptum alterum
patrem que pueri Tarenti esse emortuom,
immutat nomen auos huïc gemino alteri;
ita illúm dilexit qui surruptust alterum:
illius nomen indit illi qui domi est,
Menaechmo, idem quod alteri nomen fuit;
et ipsus eodem est auo' uocatus nomine
(propterea illius nomen memini facilius,
quia illúm clamore uidi flagitarier).
ne mox erretis, iam nunc praedico prius:
idem est ambobus nomen geminis fratribus.
nunc in Epidamnum pedibus redeundum est mihi,
ut hanc rem uobis examussim disputem.
si quis quid uestrum Epidamnum curari sibi
uelit, audacter imperato et dicito,
sed ita ut det unde curari id possit sibi.
nam nisi qui argentum dederit, nugas egerit;
qui dederit, magi' maiores nugas egerit.

31 inter homines aberrauit *cod.*: *trai. Acidalius* 33 Epidamnum eum *Seyffert* 35 ea quis *cod.* *post* 36 *inseruit Schoell versum quem Fulgentius* p. 559 *ad* 'Plautum in Menaechmis comoedia' *refert*: sicut pollinctor dixit, qui eum pollinxerat (*cf. Poen. prol.* 63) 39 *an* fuisse? *Sed* Tarenti *suspectum* (v. 1) 41 *vel* illunc 51 Epidamni *Ital.* 54 qui *Beroaldus*: qui [non] *cod.* 55 qui *Pylades*: [nam nisi] qui *cod.* (*ex v.* 54; iv. 3) *vel* mage

uerum illuc redeo unde abii atque uno asto in loco.
Epidamniensis ill' quem dudum dixeram,
geminum illum puerum qui surrupuit alterum,
ei liberorum nisi diuitiae nihil erat :
adoptat illum puerum surrupticium
sibi filium eique uxorem dotatam dedit,
eumque heredem fecit quom ipse obiit diem.
nam rus ut ibat forte, ut multum pluerat,
ingressus fluuium rapidum ab urbe hau longule,
rapidus raptori pueri subduxit pedes
apstraxitque hominem in maxumam malam crucem.
illi diuitiae | euenerunt maxumae.
is illic habitat geminus surrupticius.
nunc ille geminus, qui Syracusis habet,
hodie in Epidamnum uenit cum seruo suo
hunc quaeritatum geminum germanum suom.
haec urbs Epidamnus est dum haec agitur fabula :
quando alia agetur aliud fiet oppidum ;
sicut familiae quoque solent mutarier :
modo hic habitat leno, modo adulescens, modo senex,
pauper, mendicus, rex, parasitus, hariolus

* * * * * * *

56 redeunde *cod.* (*corr.* B^2) 57 *accedit A* ; 57-75 *tantum initia servata* 58 alteram *cod.* (-rum B^1) 59 diuiliae *cod.* 62 quom *Pius* : quam *cod.* 65 pedes *Saracenus* : fides *cod.* (F *pro* P ; vi. 1) 67 illi ⟨autem⟩ *Schoell* *vix* deuenerunt 70 ueniet *Geppert* 74 mutari *cod.* (i. 7, 11) 75 hic habitat *Schoell* : ni caditat *P*, *A n. l.* 76 *in A usque ad v.* 91 *tantum paucorum versuum extrema apparent, prologus uno versu auctior fuisse videtur*

ACTVS I

PENICVLVS *f.* i

PE. Iuuentus nomen fecit Peniculo mihi,
ideo quia mensam quando edo detergeo.
homines captiuos qui catenis uinciunt
et qui fugitiuis seruis indunt compedis,
nimi' stulte faciunt mea quidem sententia.
nam hómini misero si ad malum accedit malum,
maior lubido est fugere et facere nequiter.
nam se ex catenis eximunt aliquo modo.
tum compediti ei anum lima praeterunt
aut lapide excutiunt clauom. nugae sunt eae.
quem tu adseruare recte ne aufugiat uoles
esca atque potione uinciri decet.
apud ménsam plenam hómini rostrum deliges;
dum tu illi quod edit et quod potet praebeas,
suo arbitratu | ad fatim cottidie,
numquam edepol fugiet, tam etsi capital fecerit,
facile adseruabis, dúm eo uinclo uincies.
ita istaec nimi' lenta uincla sunt escaria:
quam magis extendas tanto astringunt artius.
nam ego ad Menaechmum hunc ⟨nunc⟩ eo, quo iam diu
sum iudicatus; ultro eo ut me uinciat.
nam illic homo hómines non alit, uerum educat
recreatque: nullus melius medicinam facit.

77 fecit nomen *codd. schol. Verg. Georg.* 1, 137 82 ⟨hoc⟩ hom. *Mueller* 85 i *cod. ut vid.*: *om. B, codd. Nonii* 333 89 *an* ⟨ei⟩ h.? (*A n. l.*) 91 *fort.* arbitratu ⟨usque⟩ (*A n. l.*) (*cf. ad Most.* 793) 92 *in A usque ad v.* 108 *tantum paucorum versuum initia servata* edepol fugiet tam etsi *Pylades*: edepol [te] fugiet tiam et si *P*, *A n. l.*: hercle effugiet tam etsi *codd. Nonii* 38 (*neglegens citatio*) 94 ea enim fere lenta *Nonius* 108 (*neglegens citatio*) 96 nunc *add. Mueller*

ita est adulescens ; ipsus escae maxumae,
Cerialis cenas dat, ita mensas exstruit,
tantas struices concinnat patinarias :
standumst in lecto si quid de summo petas.
sed mi interuallum iam hos dies multos fuit :
domi domitus sum usque cum careis meis.
nam neque edo neque emo nisi quod est carissumum.
id quoque iam, cari qui instruontur deserunt.
nunc ad eum inuiso. sed aperitur ostium.
Menaechmum eccum ipsum uideo, progreditur foras.

ii MENAECHMVS I PENICVLVS

MEN. Ni mala, ni stulta sies, ni indomita inposque animi,
quod uiro esse odio uideas, tute tibi odio habeas.
praeterhac si mihi tale post hunc diem
faxis, faxo foris uidua uisas patrem.
nam quotiens foras ire uolo, me retines, reuocas, rogitas,
quó ego eam, quam rem agam, quid negoti geram,
quid petam, quid feram, quid foris egerim.
portitorem domum duxi, ita omnem mihi
rem necesse eloqui est, quidquid egi atque ago.
nimium ego te hábui delicatam ; nunc adeo ut facturus dicam.
quando ego tibi ancillas, penum,
lanam, aurum, uestem, purpuram bene praebeo nec quicquam eges,
malo cauebis si sapis, uirum opseruare desines.
atque adeo, ne me nequiquam serues, ob eam industriam
hodie ducam scortum ad cenam atque aliquo condicam foras.
PE. illic homo se uxori simulat male loqui, loquitur mihi ;

101 Cerialis *Festus* 310 (*s.* struices) : certalis *cod.* mensas *Festus* : mensam *cod.* 105 *fort.* domatus (*Class. Rev.* 12, 232) 110 *in A usque ad* 124 *paucissima servata* 114 rogas *A* 116 petam *Camerarius* : detam *cod.* (D *pro* P) legerim *cod.* (*corr.* B^2) 118 eloqui *codd. Nonii* 24 : loqui *cod.* 124 atque aliquo ad cenam *Acidalius*

nam si foris cenat, profecto mé, haud uxorem, ulciscitur.
MEN. euax! iurgio hercle tandem uxorem abegi ab ianua.
ubi sunt amatores mariti? dona quid cessant mihi
conferre omnes congratulantes quia pugnaui fortiter?
hanc modo uxori intus pallam surrupui, ad scortum fero.
sic hoc decet, dari facete uerba custodi catae.
hoc facinus pulchrumst, hoc probumst, hoc lepidumst,
hoc factumst fabre:
meo malo a mala apstuli hoc, ad damnum deferetur.
auorti praedam ab hostibus nostrum salute socium.
PE. heus adulescens! ecqua in istac pars inest praeda mihi?
MEN. perii! in insidias deueni. PE. immo in praesidium,
ne time.
MEN. quis homo est? PE. ego sum. MEN. o mea
Commoditas, o mea Opportunitas,
salue. PE. salue. MEN. quid agis? PE. teneo dextera
genium meum.
MEN. non potuisti magi' per tempus mi aduenire quam
aduenis.
PE. ita ego soleo: commoditatis omnis articulos scio.
MEN. uin tu facinus luculentum inspicere? PE. quis id
coxit coquos?
iam sciam, si quid titubatumst, ubi reliquias uidero.
MEN. dic mi, enumquam tu uidisti tabulam pictam in
pariete
ubi aquila Catameitum raperet aut ubi Venus Adoneum?
PE. saepe. sed quid istae picturae ad me attinent? MEN.
age me aspice.
ecquid adsimulo similiter? PE. qui istic est órnatus tuos?

126–58 *deest A* 126 *vel* profécto med 127 hercle *om. cod. Varronis L. L.* 7, 93 130 *fort.* ⟨hanc⟩ hanc (*iamb.*) 135 *fort.* ecquis in i. praeda *Camerarius*: pre *cod.*: praemi *Ital.* 136 deuenit (*corr. B*²) *cod.* 139 *vel* mage 141 quocus *cod.* 143 enumquam *Brix* (*ex Auson.* 24, 1, p. 121 *Sch.*): numqua (*B*) *vel* numquam (*P*ᶜᴰ) *cod.* 145 *vel* istaec 146 quis *alii, sed cf. Seyffert* (*Berl. Phil. Woch.* 13, 278) *vel* ornatust

MEN. dic hominem lepidissumum esse mé. PE. ubi essuri sumus?

MEN. dic modo hoc quod ego te iubeo. PE. dico: homo lepidissume.

MEN. ecquid audes de tuo istuc addere? PE. atque hilarissume.

MEN. perge, ⟨perge⟩—PE. non pergo hercle nisi scio qua gratia. 150
litigium tibi est cum uxore, eo mi áps te caueo cautius.

MEN. clám uxorem ubi sepulcrum habeamus atque húnc comburamus diem.

PE. age sane igitur, quando aequom oras, quam mox incendo rogum?

dies quidem iam ad umbilicum est dimidiatus mortuos. 154–5

MEN. te morare mihi quom obloquere. PE. óculum ecfodito per solum
mihi, Menaechme, si ullum uerbum faxo nisi quod iusseris.

MEN. concede huc a foribus. PE. fiat. MEN. etiam concede huc. PE. licet.

MEN. etiam nunc concede audacter ab leonino cauo.

PE. eu edepol! ne tu, ut ego opinor, esses agitator probus. 160

MEN. quidum? PE. ne te uxor sequatur respectas identidem.

MEN. sed quid ais? PE. egone? id enim quod tu uis, id aio atque id nego.

MEN. ecquid tu de odore possis, si quid forte olfeceris,
facere coniecturam * ? *

147 *vel* dice *vel* med 149 atqui *cod.* 150 perge *add. Schwabe*: ⟨porro⟩ *Pylades* 151 eo *Ritschl*: M. (*i. e.* MEN.) o *cod.* (*quasi illud* E *nota personae esset*) 152 ux. [est] *cod. Charisii* 145 ubi pulcre *Ussing, sed cf. Vahlen* (*ind. lect. Berolin.* 1901), *qui legit* cl. ux. est ubi sep. habeam atq. h. comburam d. 154, 155 iam dum bilicum *cod.* (*corr* B^2) est *post* mortuus *codd. Gellii* 3, 14, 16 (? *i. e.* mortuost) 156 qum *cod., ut vid.* 159 *accedit A*; 159–72 *priores fere versuum partes leguntur* 160 *vel* opino 162 ais] agis *P* aio] ato *P*, *A n. l.* (*corr. in B*) nega *P*, *A n. l.* (*corr.* B^2) 163 *vel* oléf. 164, 165 facere coniecturam captum sit collegium *P* (iii. 11, p. 62): *duo versus in A*: facere coiecturaṃ cuṃ i̯ — | Cuọi . s . . aṣu . iuṣ cọnieç—

(PE.) * captum sit collegium.
MEN. agedum odorare hanc quam ego habeo pallam. quid olet? apstines?
PE. summum olefactare oportet uestimentum muliebre,
nam ex istoc loco spurcatur nasum odore inlutili.
MEN. olfacta igitur hinc, Penicule. lepide ut fastidis!
PE. decet.
MEN. quid igitur? quid olet? responde. PE. furtum, scortum, prandium.
tibi fuant * * *
MEN. elocutu's, nam * * * ⟨prandium.⟩
nunc ad amicam deferetur hanc meretricem Erotium.
mihi, tibi atque illi iubebo iam apparari prandium. PE. eu!
MEN. inde usque ad diurnam stellam crastinam potabimus.
PE. [eu!]
expedite fabulatu's. iam fores ferio? MEN. feri.
uel mane etiam. PE. mille passum commoratu's cantharum.
MEN. placide pulta. PE. metuis, credo, ne fores Samiae sient.
MEN. mane, mane opsecro hercle: eapse eccam exit. oh! solem uides
satin ut occaecatust prae huius corporis candoribus?

EROTIVM PENICVLVS MENAECHMVS I iii

ER. Anime mi, Menaechme, salue. PE. quid ego? ER. extra numerum es mihi.
PE. idem istuc aliis adscriptiuis fieri ad legionem solet.

167 op. olfactare (olf— *P*, *A n. l.*) *Guietus, sed de* olēf— *cf. Skutsch* (*Philol.* 59, 504) 168 modori *P*, *A n. l.* (*corr.* B^2) inlutili *Ritschl*: inlutibili *codd. Nonii* 394: inlucido *P*, *A n. l.*: mucido *Colvius* 169 difacta *P* (D *pro* O; vi. 1): *vel* olēfacta 171, 172 *om. P*: *in A servata vestigia* 172 prandium *addidi* (iii. 11) 174 eu *om. P* 175 diurnum *P* potaumus (potẹrimus) *A* eu *om. P* (*cf. v.* 174) 176 ferio fores *A* *contra metrum*) 177–92 *pauca tantum in posterioribus versuum partibus A* 178 scient *P* (*cf.* 188) 179, 180 ab se ecca *P*, *A n. l.* uide *Acidalius* *ante hunc versum alius Loewio in A extare visus est ab* f — *incipiens* 183 ad legionem fieri *P*

MEN. ego istic mihi hodie apparari iussi apud te proelium. 184-5
ER. hodie id fiet. MEN. in eo uterque proelio potabimus;
uter ibi melior bellator erit inuentus cantharo,
tua est legió: adiudicato cúm utro —hánc noctem sies.
ut ego uxorem, mea uoluptas, ubi te aspicio, odi male!
ER. interim nequis quin eiius aliquid indutus sies. 190
quid hoc est? MEN. induuiae tuae atque uxoris exuuiae, rosa.
ER. superas facile ut superior sis mihi quam quisquam qui impetrant.
PE. meretrix tantisper blanditur, dum illud quod rapiat uidet;
nam si amabas, iám oportebat nassum abreptum mordicus. 194-5
MEN. sustine hoc, Penicule: exuuias facere quas uoui uolo.
PE. cedo; sed opsecro hercle, salta sic cum palla postea.
MEN. ego saltabo? sanus hercle non es. PE. egone an tu magis?
si non saltas, exue igitur. MEN. nimio ego hanc periculo
surrupui hodie. meo quidem animo ab Hippolyta sub- 200
cingulum haud
Hercules aeque magno umquam ápstulit periculo.
cape tibi hanc, quando una uiuis meis morigera moribus.
ER. hoc animo decet animatos esse amatores probos.
PE. qui quidem ad mendicitatem se properent detrudere.
MEN. quattuor minis ego emi istanc anno uxori meae. 205
PE. quattuor minae perierunt plane, ut ratio redditur.
MEN. scin quid uolo ego te accurare? ER. scio, curabo quae uoles.

188 Tuest l. *P, A n. l.*; *fort.* tua l. est *fort.* adiudicato ⟨tu⟩ scies *P* (*cf.* 178) 194-202 *priores partes leguntur A* 194, 195 iamdudum oportuit *codd. Nonii* 138 (*neglegens citatio*) adeptum *codd. Nonii* 196 quas uoui uolo *Camerarius*: quas suo uiuolo *P, A n. l.* (i. 5) 199 e. i. s. n. salt. *A* 200–1 meo . . . periculo *Periculo dat Schoell* 200 haud *initio seq. versus AP, om. cod. Festi* 302 201 Hercules haud ae. *edd.* 202 mieis *cod.* (*antiqua forma*) 204 se proderent *P*: properent se *A ut vid.* 205 egomi stanc *P* (*corr. B*²) 207 ego *om. A*

MEN. iube igitur tribu' nobis apud te prandium accurarier
atque aliquid scitamentorum de foro opsonarier,
glandionidam suillam, laridum pernonidam,
aut sincipitamenta porcina aut aliquid ad eum modum,
madida quae mi adposita in mensam miluinam suggerant;
atque actutum. ER. licet ecastor. MEN. nos prodimus ad forum.
iám hic nos erimus: dum coquetur, interim potabimus.
ER. quando uis ueni, parata res erit. MEN. propera modo.
sequere tú.—PE. ego hercle uero te et seruabo et te sequar,
neque hodie ut te perdam meream deorum diuitias mihi.—
ER. euocate intus Culindrum mihi coquom actutum foras.

EROTIVM CYLINDRVS iv

ER. Sportulam cape atque argentum. éccos tris nummos habes.
CY. habeo. ER. abi atque opsonium adfer; tribu' uide quod sit satis:
neque defiat neque supersit. CY. quoiusmodi hic homines erunt?
ER. ego et Menaechmus et parasitus eiius. CY. iam isti sunt decem;
nam parasitus octo | hominum munus facile fungitur.
ER. elocuta sum conuiuas, ceterum cura. CY. licet.
cocta sunt, iube ire accubitum. ER. redi cito. CY. iam ego hic ero.—

210 [aut] pernonidam *A* 212 suggeram *A* 214 quoquitur *P et fort. A* 216 tu ⟨me⟩ *Lambinus* et *poster. om. A, ut vid.* 218 quoquom *A* : quoquum *P* 219 treis *A* 221 *vel* hi *vel* hisce 223 munus *P, codd. Nonii* 497 : nunc *A* : ⟨unus⟩ munus *Mueller* (*Rhein. Mus.* 54, 391): nunc munus *alii* 224 curari *A* (? *pro* cura CY.) ticet *P* (*corr.* B^2) (T *pro* L; vi. 1)

ACTVS II

II. i MENAECHMVS II MESSENIO

MEN. Voluptas nullast nauitis, Messenio,
maior meo animo quam quom éx alto procul
terram conspiciunt. MES. maior, non dicam dolo,
quási adueniens terram uideas quae fuerit tua.
sed quaesso, quámobrem nunc Epidamnum uenimus? 230
an quasi mare omnis circumimus insulas?
MEN. fratrem quaesitum geminum germanum meum.
MES. nam quid modi futurum est illum quaerere?
hic annus sextus est postquam ei rei operam damus.
Histros, Hispanos, Massiliensis, Hilurios, 235
mare superum omne Graeciamque exoticam
orasque Italicas omnis, qua adgreditur mare,
sumu' circumuecti. sí acum, credo, quaereres,
acum inuenisses, sei appareret, iam diu.
hominem inter uiuos quaeritamus mortuom; 240
nam inuenissemus iam diu, sei uiueret.
MEN. ergo istuc quaero certum qui faciat mihi,
quei sese deicat scire eum esse emortuom:
operam praeterea numquam sumam quaerere.
uerum aliter uiuos numquam desistam exsequi. 245
ego illum scio quam cordi sit carus meo.
MES. in scirpo nodum quaeris. quin nos hinc domum
redimus nisi si historiam scripturi sumus?

226 nullast uoluptas *P* 227 quom] qui *codd. Lactantii ad Stat. Theb.* 2, 194: qum *P*: *fort.* quom i (ei) 228-9 *fere nihil legitur A* 228 prospiciunt *Lact., A n. l.* 229 quam si *P, codd. Lact.*: q— *A*: si (*om.* quam) *edd.* conspicias *codd. Lact.* 230-9 *priores partes leguntur A* 234 *vel* sextust: sextus *A* ei rei *Gruterus*: ire hi *P, A n. l.* 239 iam *Gulielmius*: tam *P, A n. l.* 242 qui] quid id *A* (?*pro* qui id) 246 *vel* illunc carus sit cordi meo *A* 247-55 *posteriores partes leguntur A*

MEN. dictum facessas, datum edís, caueas malo.
molestus ne sis, non tuo hoc fiet modo. MES. em!
illoc enim uerbo esse me seruom scio.
non potuit paucis plura plane proloquei.
uerum tamen néqueo contineri quin loquar.
audin, Menaechme? quom inspicio marsuppium,
uiaticati hercle admodum aestiue sumus.
ne tu hercle, opinor, nisi domum reuorteris,
ubi nihil habebis, geminum dum quaeris, gemes.
nam ita est haec hominum natio: in Epidamnieis
uoluptárii atque potatores maxumei;
tum sycophantae et palpatores plurumei
in urbe hac habitant; tum meretrices mulieres
nusquam perhibentur blandiores gentium.
propterea huic urbei nomen Epidamno inditumst,
quia nemo ferme huc sine damno deuortitur.
MEN. ego istúc cauebo. cedodum huc mihi marsuppium.
MES. quid eo ueis? MEN. iam aps te metuo de uerbis tuis.
MES. quid metuis? MEN. ne mihi damnum in Epidamno duis.
tu magis amator mulierum es, Messenio,
ego autem homo iracundus, animi perditi,
id utrumque, argentum quando habebo, cauero,
ne tu delinquas neue ego irascar tibi.
MES. cape atque serua. me lubente feceris.

CYLINDRVS MENAECHMVS II MESSENIO ii

CY. Bene opsonaui atque ex mea sententia,
bonum anteponam prandium pransoribus.

250 fiat *A* *vel* hem 251 enim *suspectum* 253 *vel* continere 255 aestiui *A* 256 *vel* opino reuortereis *A* 257 quaeres *A* 258 natio epidamnia | Nam ita est hec hominum *P* 260 pluri *P* 264 qua *A* sine damno huc *A* 265 mihi huc *P* 266–81 *priores partes leguntur A* 267 duis *Beroaldus*: dus *P*, *A n. l.* (dias B^2) 268 magnus *P* 269 iracundis *P* (-is *pro* -us; vi. 1) perciti *Lipsius* 270 habebo *Pylades*: habeo *P*, *A n. l.* 272 iubente *P*, *A n. l.*

sed eccúm Menaechmum uideo. uae tergo meo!
prius iam conuiuae ambulant ante ostium
quam ego opsonatu redeo. adibo atque adloquar.
Menaechme, salue. MEN. di te amabunt quisquis ⟨es⟩.
CY. quisquis * * * ⟨quis⟩ ego sim?
MEN. non hercle uero. CY. úbi conuiuae ceteri?
MEN. quos tu conuiuas quaeris? CY. parasitum tuom.
MEN. meum parasitum? CY. certe hic insanust homo.
MES. dixin tibi esse hic sycophantas plurumos?
* * * *
MEN. quem tu parasitum quaeris, adulescens, meum?
CY. Peniculum. MES. éccum in uidulo saluom fero.
CY. Menaechme, numero huc aduenis ad prandium.
nunc opsonatu redeo. MEN. responde mihi,
adulescens: quibus hic pretieis porci ueneunt
sacres sinceri? CY. nummeis. MEN. nummum a me accipe:
iube té piari de mea pecunia.
nam équidem | insanum esse te certo scio,
qui mihi molestu's homini ignoto quisquis es.
CY. Cylindrus ego sum: non nosti nomen meum?
MEN. sci tu Cylindrus seu Coriendru's, perieris.
ego te non noui neque nouisse adeo uolo.
CY. est tibi Menaechmo nomen. MEN. tantum, quod sciam,
pro sano loqueris quom me appellas nomine.
sed úbi nouisti mé? CY. ubi ego te nouerim,

275 uideo uae tergo *Gruterus*: uideon aetergo *P*, *A n. l.* 276 *an* conuiuaen? (*cum* prĭu') obambulant *Ritschl* 278, 279 es . . quis *om. P* (iii. 11, p. 52) 279 quisquis ḍ— *A* *fort.* 'quisquis'? ⟨deliras plane. non scis quis⟩ ego sim? 282 certe MEN. *vel* oe certe *A* 284-300 *posteriores partes fere leguntur A* 284 *om. P*; *in A legitur*—ṛinc̣u . ṣm . n̤ — tu — 285 meus *A* 289 pretii *P* 290 nummum *om. P* 292 ⟨insanum⟩ insanum *Seyffert* (*A n. l.*) 295 Sei *Mueller, secundum morem Plautinum*: Seu *P*, *A n. l.* (*cf. v.* 793 siue *pro* si) 299 *vel* med: ⟨tu⟩ me *Loewe* (*ex A*)

qui amicam habes eram meam hanc Erotium?
MEN. neque hercle ego habeo neque te quis homo sis scio.
CY. non scis quis ego sim, qui tibi saepissume
cyathisso apud nos, quando potas? MES. ei mihi,
quom nihil est qui illic homini dimminuam caput!
MEN. tun cyathissare mihi soles, qui ante hunc diem
Epidamnum numquam uidi neque ueni? CY. negas?
MEN. nego hercle uero. CY. non tu in illisce aedibus
habitas? MEN. di illos homines qui illi[c] habitant perduint!
CY. insanit hicquidem, qui ipse male dicit sibi.
audin, Menaechme? MEN. quid uis? CY. si me consulas,
nummum illum quem mihi dudum pollicitu's dare
(nam tu quidem hercle certo non sanu's satis,
Menaechme, qui nunc ipsus male dicas tibi)
iubeas, si sapias, porculum adferri tibi.
MES. eu hercle hóminem multum et odiosum mihi!
CY. solet iocari saepe mecum illoc modo.
quam uis ridiculus est, ubi uxor non adest.
quid ais tu? quid ais, inquam. satin hoc quod uides
tribu' uobis opsonatumst, an opsono amplius,
tibi et parasito et mulieri? MEN. quas [tu] mulieres,
quos tu parasitos loquere? MES. quod te urget scelus
qui huic sis molestus? CY. quid tibi mecum est rei?
ego te non noui: cum hoc quem noui fabulor.
MES. non edepol tú homo sanus es, certo scio.
CY. iam ergo haec madebunt faxo, nil morabitur.
proin tu ne quo abeas longius ab aedibus.

300 habeas *P* 301 ego *om. P* qui *A*, *sed cf. Seyffert* (*Berl. Phil. Woch.* 13, 279) 303-42 *deest A* 303 totas *cod.* (*corr.* B^2) 305 Tunc *cod.* (*corr. in B*) 308 habes *Seyffert, rhythmo consulens* que *cod.* (*corr.* B^2) 309 quidem *Bentley*: equidem *cod.* ipse *Ital.*: id se *cod.* (D *pro* P): *vel* ipsus 316 eu *Camerarius*: tu *cod.* (T *pro* E; vi. 1) *vix* hercule 319 quid ais i. *Goldbacher* (*Wien. Stud.* 19, 117): qui uis i. *cod.*: quid uis i. *Ital.* quid ais tu? MEN. Quid uis, inquam CY. (CY. *add. Ital.*) *Bothe* 321 tu *del. Pylades* 322 paratitos *cod.* 327 ab ⟨hisce⟩ *Brix, nam* longiūs *suspectum*

numquid uis? MEN. ut eas maxumam malam crucem.
CY. ire hercle meliust te—interim atque accumbere,
dum ego haec appono ad Volcani uiolentiam.
ibo intro et dicam te hic astare Erotio,
ut te hinc abducat potius quam hic astes foris.—
MEN. iamne abiit? ⟨abiit⟩. edepol hau mendacia
tua uerba experior esse. MES. opseruato modo:
nam istic meretricem credo habitare mulierem,
ut quidem ille insanus dixit qui hinc abiit modo.
MEN. sed miror quí ille nouerit nomen meum.
MES. minime hercle mirum. morem hunc meretrices habent:
ad portum mittunt seruolos, ancillulas;
sei qua peregrina nauis in portum aduenit,
rogitant quoiatis sit, quid ei nomen siet,
postilla extemplo se adplicant, adglutinant:
si pellexerunt, perditum amittunt domum.
nunc in istoc portu stat nauis praedatoria,
aps qua cauendum nobis sane censeo.
MEN. mones quidem hercle recte. MES. tum demum sciam recte monuisse, si tu recte caueris.
MEN. tacedum parumper, nam concrepuit ostium:
uideamus qui hinc egreditur. MES. hoc ponam interim.
adseruatote haec sultis, nauales pedes.

iii EROTIVM MENAECHMVS II MESSENIO

ER. Sine fores sic, abi, nolo operiri.
intus para, cura, uide, quod opust fiat:
sternite lectos, incendite odores; munditia

330 ergo *cod.* (*corr. D*) 333 abiit *add. Gruterus*: ⟨illic⟩ *Bach* 334 experior *Lipsius*: exterior *cod.* 340 sed (si B^2) qua *cod.* 342 postille *cod.* (*seq.* e) 343–5 *initia servata A* 344 nauis *monosyllabum displicet* portust *Bentley* (*sed* p. stat *etiam A*) 346–56 *in A nihil apparet* 349 hinc creditur *cod.* (*corr.* B^2) 350 adseruate istaec *Bach* si uoltis *cod.* 352 quid opus *cod. Varronis L. L.* 7, 12 *vix* fiat (*iamb. senar.*)

354-5 inlecebra animost amantium.
amanti amoenitas malost, nobis lucrost.
sed ubi ille est quem coquos ante aedis esse ait? atque eccum uideo,
qui mihi est usui et plurumum prodest.
item hinc ultro fit, ut meret, potissumus nostrae domi ut sit;
360 nunc eum adibo atque ultro adloquar.
animule mi, mihi mira uidentur
te hic stare foris, fores quoi pateant,
magi' quam domu' tua domu' quom haec tua sit.
omne paratumst, ut iussisti
365 atque ut uoluisti, neque tibi
ulla morast intus.
367-8 prandium, ut iussisti, hic curatumst: ubi lubet, ire licet accubitum.
MEN. quicum haec mulier loquitur? ER. equidem tecum.
MEN. quid mecum tibi
370 fuit umquam aut nunc est negoti? ER. quia pol te unum ex omnibus
Venu' me uoluit magnificare neque id haud inmerito tuo.
nam ecastor solus benefactis tuis me florentem facis.
MEN. certo haec mulier aut insana aut ebria est, Messenio,
quaé hominem ignotum compellet me tam familiariter.
375 MES. dixin ego istaec heic solere fieri? folia nunc cadunt,
praeut si tríduom hoc hic erimus: tum arbores in te cadent.
nam ita sunt hic meretrices: omnes elecebrae argentariae.

355 amantum P^{CD} 357 aedis se ait se *P, A n. l.* (*corr.* B^2) 358–60 *fere nihil legitur A* 358 propest *P, A n. l.* (*corr.* B^2) (P *pro* D) 359 hic *codd. Nonii* 468 potissimum *B vel* uti 360 que ultro (adloqu)aṛ *A ut vid.* (*i. e.* atque ultro adloquar): adloquar ultri (-ro B^2) *P* (*anap., cum* adloquăr) 361–3 *posteriores versuum partes leguntur in A* 361 mi] mei *cod.* 363 *vel* mage quom] quam *P* 364–72 *fere nihil legitur A* 364 *in A apparent* — o — ro; *non idem quod in P scriptum est* parasitust *cod.* (paratust B^2) 366 tibist ulla mora *cod.* (*cf. ad Merc.* 330) 367 *vel* ir' (*septenar.*) 370 qui *B* 372 facias *P* 374–445 *deest A* 375 fortia *cod.* (*corr.* B^2)

sed sine me dum hanc compellare. heus mulier, tibi dico.
ER. quid est?
MES. ubi tu húnc hominem nouisti? ER. ibidem ubi hic me iam diu,
in Epidamno. MES. in Epidamno? qui huc in hanc urbem pedem
nisi hodie numquam intro tetulit? ER. heia! delicias facis.
mi Menaechme, quin, amabo, is intro? hic tibi erit rectius.
MEN. haec quidem edepol recte appellat meo me mulier nomine.
nimi' miror quid hoc sít negoti. MES. óboluit marsuppium
huic istuc quod habes. MEN. atque edepol tu me monuisti probe.
accipedum hoc. iam scibo utrum haec me mage amet an marsuppium.
ER. eamus intro, ut prandeamus. MEN. bene uocas: tam gratiast.
ER. qur igitur me tibi iussisti coquere dudum prandium?
MEN. egon te iussi coquere? ER. certo, tíbi et párasito tuo.
MEN. quoi, malum, parasito? certo haec mulier non sanast satis.
ER. Periculo. MEN. quis iste ést Periculus? qui extergentur baxeae?
ER. scilicet qui dudum tecum uenit, quom pallam mihi
detulisti quám ab uxore tua surrupuisti. MEN. quid est?
tibi pallam dedi quam uxori meae surrupui? sanan es?
certe haec mulier cantherino ritu | astans somniat.
ER. qui lubet ludibrio habere me atque ire infitias mihi
facta quae sunt? MEN. dic quid est id quod negem quod fecerim?

378 dicos *cod.* (*corr.* B^2) 384 obuoluit *cod.* (*corr.* B^2) 390 malo *cod.* (*corr.* B^2) 391 *vel* istest 395 *fort.* canth. r. mulier

ER. pallam te hodie mihi dedisse uxoris. MEN. etiam nunc nego.
egoquidem neque umquam uxorem hábui neque habeo neque huc
umquam, postquam natus sum, intra portam penetraui pedem.
prandi in naui, inde huc sum egressus, te conueni. ER. éccere,
perii misera! quam tu mihi nunc nauem narras? MEN. ligneam,
saepe tritam, saepe fixam, saepe excussam malleo;
quasi supellex pellionis, palus palo proxumust.
ER. †iam, amabo, desine† ludos facere atque i hac mecum semul.
MEN. nescio quem, mulier, alium hóminem, non me quaeritas.
ER. non ego te noui Menaechmum, Moscho prognatum patre,
qui Syracusis perhibere natus esse in Sicilia,
ubi rex Agathocles regnator fuit et iterum Phintia,
tertium Liparo, qui in morte regnum Hieroni tradidit,
nunc Hiero est? MEN. hau falsa, mulier, praedicas MES. pro Iuppiter!
núm istaec mulier illinc uenit quae te nouit tam cate?
MEN. hercle opinor, pernegari non potest. MES. ne feceris.
periisti, si intrassis intra limen. MEN. quin tu tace modo.
bene res geritur. adsentabor quidquid dicet mulieri,
si possum hospitium nancisci. iam dudum, mulier, tibi
non inprudens aduorsabar: hunc metuebam ni meae
uxori renuntiaret de palla et de prandio.
nunc, quando uis, eamus intro. ER. étiam parasitum manes?

405 desinc] desiste *Fleckeisen* 412 falsa *Ital.*: salsa *cod.* (s *pro* f; vi. 1) 413 *vel* illim 414–5 *vel* opino 419–20 ni] ne B^2 421 renuntiare *cod.* (*corr.* B^2)

MEN. neque ego illum maneo neque flocci facio neque, si uenerit,
eum uolo intromitti. ER. ecastor haud inuita fecero.
sed scin quid te amabo ut facias? MEN. impera quid uis 425
modo.
ER. pallam illam quam dudum dederas, ad phrygionem ut deferas,
ut reconcinnetur atque ut opera addantur quae uolo.
MEN. hercle qui tu recte dicis: eadem | ignorabitur,
ne uxor cognoscat te habere, si in uia conspexerit.
ER. ergo mox auferto tecum, quando abibis. MEN. 430
maxume.
ER. eamus intro. MEN. iam sequar te. húnc uolo etiam conloqui.
eho Messenio, | accede huc. MES. quid negoti est? †sus- 432–3
sciri†.
MEN. quid eo opust? MES. opus est—MEN. scio ut ne dicas. MES. tanto nequior.
MEN. habeo praedam: tantum incepi óperis. i quantum 435
potes,
abduc istos in tabernam actutum deuorsoriam.
tum facito ante solem occasum ut uenias aduorsum mihi.
MES. non tu istas meretrices nouisti, ere. MEN. tace, inquam *
mihi dolebit, non tibi, si quid ego stulte fecero.
mulier haec stulta atque inscita est; quantum perspexi modo, 440
est hic praeda nobis. MES. perii! iamne abis? periit probe:

427 ut op.] una op. (?) *Leo* 428 qui *corr.* quin *cod. ut vid.* (quin *B*, quiin P^{CD}) eadem ⟨ea⟩ *Ritschl* 431 sequar te. ⟨ante⟩ *Mueller* (*Rhein. Mus.* 54, 393) 432-3 huc accede *Bach* sussili *Bothe*, *fort. recte* 434 eo *Pylades*: ego *cod.* (ergo B^2) ne dicas *scripsi*: me dicas *cod.* nequior *Acidalius*: nequiore *cod.* (i. 9) 435 i (ei) *Gruterus*: et *cod.* (*pro* ei) potest *Dousa* 436 *vel* abduce 437 solem *Lambinus*: solis *cod.* (i. 9) 438 ⟨atque hinc abi⟩ *Ritschl* (ii. 5) 439 stult *cod.* (*corr.* B^2)

ducit lembum dierectum nauis praedatoria.
sed ego inscitus qui domino me postulem moderarier:
dicto me emit audientem, haud imperatorem sibi.
sequimini, ut, quod imperatum est, ueniam aduorsum temperi.—

ACTVS III

PENICVLVS III. i

PE. Plus triginta | annis natus sum, quom | interea loci
numquam quicquam facinus feci peius neque scelestius
quám hodie, quom [in] contionem mediam me immersi miser.
ubi ego dúm hieto, Menaechmus se supterduxit mihi
atque abît ad amicam, credo, neque me uoluit ducere.
qui illum di omnes perduint quei primus ⟨hoc⟩ commentus est,
contionem habere, qui homines occupatos occupat!
non ad eam rem | otiosos homines decuit deligi,
qui nisi adsint quom citentur, census capiat ilico?
* quam senatus * * contionem *
* *
adfatim est hominum in dies qui singulas escas edint,
quibu' negoti nihil est, qui essum neque uocantur neque uocant:
eos oportet contioni dare operam atque comitieis.
sí id ita esset, non ego hodie perdidissem prandium,
quoi tam credo datum uoluísse quam me uideo uiuere.

443 qui domino me *Bothe*: quid (quod *B*) romę *cod.* (vii. 5, p. 104) 446 *accedit A* (446–53 *initia fere leguntur*) 446 natus annis *Gruterus*: iam *add. Mueller* ⟨ego⟩ sum *Ritschl* 447 neque] atque *B* 448 in *om. A ut vid.* 451 Que (B^1) *vel* Quo (P^{CD}) *P* (*pro* Quei?) hoc *add. Vahlen* commentu est *P*, *A n. l.*: commentust ⟨male⟩ *Ritschl* 452 habere] hare *cod.* (vii. 5, p. 95) 454 citenetur *P* (*pro* citetur *corr.* citentur?) capiant *P* (*corr.* B^2) 455–6 *om. P*: *vestigia tantum app. in A* 458 quiescunt *A* uocant] uocauit *P* (*corr.* B^2) 460 esse *A* 461 ne *P*

ibo: etiamnum reliquiarum spes animum oblectat meum.
sed quid ego uideo? Menaechmus cum corona exit foras.
sublatum est conuiuium, edepol uenio aduorsum temperi.
opseruabo quid agat hominem. post adibo atque adloquar.

ii MENAECHMVS II PENICVLVS

MEN. Potine ut quiescas? ego tibi hanc hodie probe
lepideque concinnatam referam temperi.
non faxo eam esse dices: ita ignorabitur.
PE. pallam ad phrygionem fert confecto prandio
uinoque expoto, parasito excluso foras.
non hercle is sum qui sum, ni | hanc iniuriam
meque ultus pulchre fuero. opserua quid dabo.
MEN. pro di inmortales! quoí homini umquam uno die
boni dedistis plus qui minu' sperauerit?
prandi, potaui, scortum accubui, ápstuli
hanc, quoiius heres numquam erit post hunc diem.
PE. nequeo quae loquitur exaudire clanculum;
satur nunc loquitur de me et de parti mea?
MEN. ait hanc dedisse me sibi atque eam meae
uxori surrupuisse. quoniam sentio
errare, extemplo, quasi res cum ea esset mihi,
coepi adsentari: mulier quidquid dixerat,
idem ego dicebam. quid multis uerbis ⟨opust⟩?
minore nusquam bene fui dispendio.
PE. adíbo ad hominem, nam turbare gestio.
MEN. quis hic est qui aduorsus it mihi? PE. quid ais, homo

462 reliquarum *A* me *P* 463–70 *posteriores partes fere leguntur A* 463 Men. cum] menechmum *P* 465 *post v.* 473–4 *P* (ii. 6) 466 ut *Ital.*: neut *P*, *A n. l.* ego] sedco *P* 471 *vix* hercule ⟨ego⟩ is *Ritschl* (*A n. l.*) *fort. recte vel* nisi 472 uultus *P* (*corr.* B^2) 475 *post* 476 *P* (*cf. ad v.* 465) 477 heres] referes *A* 479 *om. A* (*propter homoeotel.* iii. 11) 480 ⟨me⟩ meae *Bothe, cui hiatus in pausa displicet* 483–97 *pauca in initiis leguntur A* 484 opust *add. Pylades* (*A n. l.*) 487 aduersus it *Gruterus, Bothe*: aduersum sit *P*, *A n. l.*

leuior quam pluma, pessume et nequissume,
flagitium hominis, subdole ac minimi preti?
quid de te merui qua me caussa perderes?
ut surrupuisti te mihi dudum de foro!
fecisti funus med apsenti prandio.
qur ausu's facere, quoii ego aeque heres eram?
MEN. adulescens, quaeso, quid tibi mecum est rei
qui mihi male dicas homini ignoto | insciens?
an tibi malam rem uis pro male dictis dari?
PE. post eam quam édepol te dedisse intellego.
MEN. responde, adulescens, quaeso, quid nomen tibist?
PE. etiam derides quasi nomen non gnoueris?
MEN. non edepol ego te quod sciam umquam ante hunc diem
uidi neque gnoui; uerum certo, quisquis es,
si aequom facias, mihi odiosus ne sies.
PE. Menaechme, uigila. MEN. uigilo hercle equidem quod sciam.
PE. non me nouisti? MEN. non negem si nouerim.
PE. tuom parasitum non nouisti? MEN. non tibi
sanum est, adulescens, sinciput, intellego.
PE. responde, surrupuistin uxori tuae
pallam istanc hodie | ac dedisti Erotio?
MEN. neque hercle ego uxorem habeo neque ego Erotio
dedi nec pallam surrupui. PE. satin sanus es?
occisast haec res. non ego te indutum foras
exeire uidi pallam? MEN. uae capiti tuo!

492 meo *P* 493 ea quae heris heram *P*, *A n. l.* : *corr. Lipsius* 495 ignoto *Ital.* : hic noto *P*, *A n. l.* : hic ignoto B^2, *fort. recte* 497 post] pol *A* quam *Goldbacher* (*Wien. Stud.* 19, 117) : quidem *P* (*seq.* ede-) (*A n. l.*) 498 tibi nomenst *P* (*cf. ad Merc.* 330) 502–7 *paucissima in extremis versibus leguntur A* 502 aequom si *Camerarius, cui hiatus* si | aequom *displicet* 503 *post* 504 *P* 506 ⟨ut⟩ intellego *Camerarius, nam* sincipūt *suspectum* 508–10 *nihil apparet A* 508 *vix* hōdie detulisti *Mueller* 510 taliam *cod.* (*corr.* B^2) satin sanus es *Menaechmo continuat Thomas* 511–7 *pauca leguntur A*

omnis cinaedos esse censes quia tu és?
tun med indutum fuisse pallam praedicas? 514-5
PE. ego hercle uero. MEN. non tu abis quo dignus es?
aut te piari iúbe, homo ínsanissume.
PE. numquam edepol quisquam me exorabit quin tuae
uxori rem omnem iám, uti sit gesta, eloquar;
omnes in té istaec recident contumeliae: 520
faxo haud inultus prandium comederis.—
MEN. quid hoc ést negoti? satine, uti quemque conspicor,
ita me ludificant? sed concrepuit ostium.

iii ANCILLA MENAECHMVS II

AN. Menaechme, amare ait te multum Erotium,
†ut hoc una opera ad auruficem deferas†, 525
atque huc ut addas auri pondo | unciam
iubeasque spinter nouom reconcinnarier.
MEN. et istúc et aliud si quid curari uolet
me curaturum dicito, quidquid uolet.
AN. scin quid hoc sit spinter? MEN. nescio nisi aureum. 530
AN. hoc est quod olim clanculum ex armario
te surrupuisse aiebas uxori tuae.
MEN. numquam hercle factum est. AN. non meministi, opsecro?
redde igitur spinter, si non meministi. MEN. mane.
immo equidem memini. nempe hoc est quod illí dedei. 535
istuc: ubi illae ármillae sunt quas una dedei?
AN. numquam dedisti. MEN. nam pol hoc unum dedei.

513 tu quia es *Camerarius* (*A n. l.*) *fort. recte* 514, 515 tu *A* 517 iubes *Pylades* (*A n. l.*) 521 inultum *P* comedereis *A* 522–37 *initia fere leguntur A* 522 quemquem *B* 525 opera ⟨sibi⟩ *Ussing* : *fort.* opera ⟨tu⟩ (opera *pro* operatu ; i. 5) 526 huc *Ritschl* : hunc (B^1) *vel* nunc (P^{CD} B^2) *cod.* ⟨tu⟩ pondo *Pylades* : pondo ⟨unam⟩ *Pradel de praep.* p. 472 528 uolei *P ut vid.*, *A n. l.* (*corr.* B^2 *D*) 530 scein *A* quod *P* 532 mebas *P* (*corr.* B^2) 533 non] noenu *Bergk, cui hiatus in pausa displicet* : *vix* nonne *ante conson.* 534 redde *om. A, ut vid.* 535 *vel* illic 536 istuc *ancillae dat Lambinus* iclae *P* (*corr.* B^2) dedit *P, A n. l.* (dedi B^2) 537 una *P* (*ex v.* 536)

AN. dicam curare? MEN. dicito: curabitur.
539-40 et palla et spinter faxo referantur simul.
AN. amabo, mi Menaechme, inauris da mihi
faciendas pondo duom nummum, stalagmia,
ut te lubenter uideam, quom ad nos ueneris.
MEN. fiat. cedo aurum; ego manupretium dabo.
545 AN. da sodes aps te: poste reddidero tibi.
MEN. immo cedo aps te: ego post tibi reddam duplex.
AN. non habeo. MEN. át tu, quando habebis, tum dato.
AN. numquid [me] uis? — MEN. haec me curaturum dicito—
ut quantum possint quique liceant ueneant.
550 iamne introabiit? abiit, operuit fores.
di me quidem omnes adiuuant, augent, amant.
sed quid ego cesso, dum datur mi occasio
tempusque, abire ab his locis lenonieis?
propera, Menaechme, fer pedem, confer gradum.
555 demam hanc coronam atque abiciam ad laeuam manum,
ut, si[quis] sequantur me, hac abiisse censeant.
ibo et conueniam seruom si potero meum,
ut haec, quae bona dant di mihi, | ex me sciat.—

540 referatu(r) *A* 541–58 *perpauca leguntur in A* 542 facienda *Pylades* statagmia *P, A n. l.* 543 quam *P, A n. l.* (*corr. B²*) *aut* 545–7 *aut* 544–6 *om. A ut vid.* (*propter homoeotel.*) 545 *vel* ted post *cod.*: ⟨ego⟩ post *Pylades, Ritschl* 546 *vel* ted 548 me *del. Acidalius, nam* nūmquid *suspectum* 550 iamne abiit intro *B²*, *A n. l.* *post hunc versum vestigia alterius apparent in A* 551 quidem *Bentley*: equidem *P, A n. l.* 554 profer gr. *Brix* 555 hanc *codd. Nonii* 519: *om. P, A n. l.* 556 si sequentur *Nonius*: si qui sequatur *P, A n. l.*: sequentur *improbat Thulin de coniunct.* p. 146 me hac *codd. Nonii*: hec (*corr. B²*) me *P, A n. l.* *fort.* ut *in fine v.* 555 *collocand.* (*A n. l.*) (*sed cf. Sjögren 'Part. Copul.'* p. 33), *nam displicet* sīquis *necnon* síquis sequátur 558 bona ⟨boni⟩ *Fleckeisen* me ⟨iam⟩ sciat *Bentley*: *fort.* med ⟨is⟩ sciat

ACTVS IV

IV. i MATRONA PENICVLVS

MA. Egone hic me patiar frustra in matrimonio,
ubi uir compilet clanculum quidquid domist
atque ea ad amicam deferat? PE. quin tu taces?
manufesto faxo iam opprimes: sequere hac modo.
pallam ad phrygionem cum corona | ebrius
ferebat hodie tibi quam surrupuit domo.
sed eccám coronam quám habuit. num mentior?
em hac abiit, si uis persequi uestigiis.
atque edepol eccum óptume reuortitur;
sed pallam non fert. MA. quid ego nunc cum illoc agam?
PE. idem quod semper: male habeas; sic censeo.
huc concedamus: ex insidieis aucupa.

ii MENAECHMVS I PENICVLVS MATRONA

MEN. Vt hoc utimur maxume more moro,
molesto atque multo atque uti quique sunt op-
-tumi maxume morem habent hunc!
clientes sibi omnes uolunt esse multos:
bonine an mali sint, id hau quaeritant; res
magis quaeritur quam clientum fides
quoius modi clueat.
si ést pauper atque hau malus nequam habetur,
sin diues malust, is cliens frugi habetur.
qui nec leges neque aequom bonum usquam colunt,

559 daciar (paciar B^2) *P* frustrat *A* : *om. P* 560 concipilet *Goldbacher* (*Wien. Stud.* 19, 117) 561–72 *priores partes servatae A* 561 ea *om. P* 563 phydrionem (*B*) *vel* fridionem (P^{CD}) *P* coronam P^{CD}, *A n. l.* 569 habeat B^2, *A n. l.* 571 more morum *P*, *A n. l.* : *corr. Lipsius* 572 molestoque multum *P* 573 *vel* Optumi (*cret. dim. cum troch. monom.*) maxume *Loman* : maxumi *P* : (m)aximi *A* (i. 9) hunc habe(nt) m(u)liomor — *A* 576 Res m. *A et, ut vid., P* (*cret. tetram.*) 578 es *A* 579–84ª *non multa leguntur A* 580, 581 *uno versu bipartito A* (*an* ⟨i⟩ soll. ?)

sollicitos patronos habent.
datum denegant quod datum est, litium pleni, rapaces
uiri, fraudulenti,
qui aut faenore aut peiiuriis habent rem paratam,
584ª mens est in quo * 15
585 eis ubi dicitur dies, simul patronis dicitur,
quippe qui pro illis loquimur quae male fecerunt :
aut ad populum aut in iure aut ad iudicem rest.
sicut me hodie nimi' sollicitum cliens quidam habuit neque
quod uolui
agere aut quicum licitumst, ita med attinit, ita detinit. 20
590 apud aedilis pro eius factis plurumisque pessumisque
deixei caussam, condiciones tetuli tortas, confragosas :
aut plus aut minu' quam opus erat dícto dixeram cóntrouor-
siam, ut
sponsio fieret. quid ill' qui praedem dedit ?
nec magis manufestum ego hominem úmquam ullum teneri 25
uidi :
595 omnibus male factis testes tres aderant acerrumi.
di illum omnes perdant, ita mihi
596 hunc hodie corrumpit diem,
meque adeo, quí hodie forum
597 umquam oculis inspexi meis. 30
diem corrupi | optumum :
598 iussi apparari prandium,
amica exspectat me, scio.

582 pleni . r . . atis *A* 584ª mensę in quo ire *P* : — nquolą — *A* 585 Lis [uiris] *P* (L *pro* E) 586 loquantur *P* (loqua * * B^1) : *fort.* loquamur fecerint *P* *versum secl. Hermann* 587 apud aedilem res est *A* (*anap. dim. cum colo Reiziano, ut vid.*) *fort. recte, nam* rest (res est *etiam P*) *suspectum* 588 minis *P* 589 aut quicum *Ritschl* : aiț qu . quam *A* (*i. e.* hau quiquam ?) : quicum *P* attinuit ita detinuit *P* (*anap. septenar.*), *A n. l.* 590 pro eius] proeliis *P* (*corr.* B^2) 591 detuli AB^2 592 qua *A* fuerat *A* dicto] multo *P* *vel* controrsiam 593 *vel* illic praedam P^{CD} B^2 594 *fort.* numquam illum *A* *deficit A usque ad v.* 1005 596 corrupit B^2 597 miis *cod.* (*antiqua forma*) 597ª corrupit *Bothe*

ubi primum est licitum ilico 599
properaui abire de foro.
iratast, credo, nunc mihi; 600
placabit palla quam dedi,
quám hodie uxori apstuli atque detuli huic Erotio. 601
PE. quid ais? MA. uiro me malo male nuptam. PE. satin audis quae illic loquitur?
MA. sati'. MEN. si sapiam, hinc intro abeam, ubi mi bene sit. PE. mane: male erit potius.
MA. né illam ecastor faenerato ápstulisti. PE. sic datur.
MA. clanculum te istaec flagitia facere censebas pote? 605
MEN. quid illuc est, uxor, negoti? MA. men rogas? MEN. uin hunc rogem?
MA. aufer hinc palpationes. PE. perge tu. MEN. quid tu mihi
tristis es? MA. te scire oportet. PE. scit sed dissimulat malus.
MEN. quid negotist? MA. pallam—MEN. pallam? MA. quidam pallam—PE. quid paues?
MEN. nil equidem paueo. PE. nisi unum: palla pallorem 610 incutit.
at tu né clam me comesses prandium. perge in uirum.
MEN. non taces? PE. non hercle uero taceo. nutat ne loquar.
MEN. non hercle egoquidem usquam quicquam nuto neque nicto tibi.
MA. né ego ecastor mulier misera. MEN. qui tu misera es? mi expedi.
PE. nihil hoc confidentius: quin quae uides ea pernegat. 615

599 licitum est (-umst) *Guietus* 600[a] placebit P^{CD} 601 hodie *om. B* huic detuli *cod.* : *trai. Ritschl* : *fort.* h. detetuli 602 statin *cod.* (*corr.* B^2) 604 mecastor *cod.* 605 potis *Lindemann* : potesse *cod.* (*cf. Epid.* 227 potesse *pro* potis *vel* pote) 608 Tris *cod.* (*corr.* B^2) sit se diss. *cod.* 609 quid paues *matronae continuant alii* 610 paueo B^2 : paulo *cod.* (*pro* pauio) *totum versum Menaechmo dant alii* 614 *post v.* 619 *Kiessling* quid *Pareus* 615 quinque *cod.* : qui quae B^2 *vel* pernegat? (*interrogative*)

MEN. per Iouem deosque omnis adiuro, uxor (satin hoc est tibi?),
me isti non nutasse. PE. credit iam tibi de 'isti': illuc redi.
MEN. quó ego redeam? PE. equidem ád phrygionem censeo; et pallam refer.
MEN. quaé istaec palla est? PE. taceo iam, quando haec rem non meminit suam.
MEN. numquis seruorum deliquit? num ancillae aut seruei tibi
responsant? eloquere. inpune non erit. MA. nugas agis.
MEN. tristis admodum est. non mihi istuc sati' placet— MA. nugas agis.
MEN. certe familiarium aliquoi írata es. MA. nugas agis.
MEN. num mihi es irata saltem? MA. nunc tu non nugas agis.
MEN. non edepol deliqui quicquam. MA. em rusum nunc nugas agis.
MEN. dic, mea uxor, quid tibi aegre est? PE. bellus blanditur tibi.
MEN. potin ut mihi molestus ne sis? num te appello? MA. aufer manum.
PE. sic datur. properato apsente me comesse prandium,
post ante aedis cum corona me derideto ebrius.
MEN. neque edepol ego prandi neque hodie huc intro tetuli pedem.
PE. tun negas? MEN. nego hercle uero. PE. nihil hoc homine audacius.
non ego te modo hic ante aedis cum corona florea
uidi astare? quom negabas mihi esse sanum sinciput

617 isti *Ital.* : isii *cod.* 'isti' (*adverb.*) *Pradel de praep.* p. 527 : istis *cod.* : isto *Bothe* 618 ego redeam B^2 : egredeam *cod.* et] i (ei) *Gruterus* (*cf. Sjögren 'Part. Copul.'* p. 85) 619 memini *cod.* (*corr.* B^2) 620 serui *Gruterus* : seruet *cod.* 622 es B^2 625 rurum *cod.* 632 flora *cod.* (*corr.* B^2)

et negabas me nouisse, peregrinum aibas esse te?
MEN. quin ut dudum diuorti aps te, redeo nunc demum domum.
PE. noui ego te. non mihi censebas esse qui te ulciscerer.
omnia hercle uxori dixi. MEN. quid dixisti? PE. nescio,
eam ipsus [i] roga. MEN. quid hoc est, uxor? quidnam hic narrauit tibi?
quid id est? quid taces? quin dicis quid sit? MA. quasi tu nescias.
palla mihi est domo surrupta. MEN. palla surrupta est tibi? 639ª
MA. me rogas? MEN. pol hau rogem te si sciam. PE. 640
o hominem malum,
ut dissimulat! non potes celare: rem nouit probe.
omnia hercle ego edictaui. MEN. quid id est? MA. quando nil pudet
neque uis tua uoluntate ipse profiteri, audi atque ades.
et quid tristis ⟨sim⟩ et quid hic mihi dixerit faxo scias.
palla mihi est domo surrupta. MEN. palla surruptast mihi? 645
PE. uiden ut ⟨te⟩ scelestus captat? huic surruptast, non tibi.
nam profecto tibi surrupta si esset—salua non foret.
MEN. nil mihi tecum est. sed tu quid ais? MA. palla, inquam, periit domo.
MEN. quis eam surrupuit? MA. pol istuc ille scit qui illam apstulit.
MEN. quis is homo est? MA. Menaechmus quidam. 650
MEN. édepol factum nequiter.
quis is Menaechmust? MA. tu istic, inquam. MEN. egone? MA. tu. MEN. quis arguit?

638 eam plus (B^1) *vel* eampsus ei (v. 3) (P^{CD}) *cod.* (*corr.* B^2) 639ª *secl. ed l.* (*cf.* 645) *fort. recte, nam potest versus hic idcirco adscriptus ut vv.* 640-5 *omitterentur veri versus locum usurpavisse* 641 nouit *Acidalius*: noui *cod.* 643 audiat qui *cod.* (*corr.* B^2) 644 sim *add. Pylades, Lambinus* 645 mihi *quidam ap. Lambinum*: tibi *cod.* 646 uident *cod.* (*corr.* B^2) te *add. Lambinus* captat *Camerarius*: capiat *cod.* 647 non] nunc *Camerarius* 650 is *Brix*: hic *cod.*

MA. egomet. PE. et ego. atque huic amicae detulisti Erotio.
MEN. egon dedi? MA. tu, tú istic, inquam. PE. uin adferri noctuam,
quae 'tu tu' usque dicat tibi? nam nos iam defessi sumus.
MEN. per Iouem deosque omnis adiuro, uxor (satin hoc est tibi?),
non dedisse. PE. immo hercle uero, nos non falsum dicere.
MEN. sed ego illam non condonaui, sed sic utendam dedi.
MA. equidem ecastor tuam nec chlamydem do foras nec pallium
quoiquam utendum. mulierem aequom est uestimentum muliebre
dare foras, uirum uirile. quin refers pallam domum?
MEN. ego faxo referetur. MA. ex re tua, ut opinor, feceris;
nam domum numquam introibis nisi feres pallam simul.
eo domum. PE. quid mihi futurum est qui tibi hanc operam dedi?
MA. opera reddetur, quando quid tibi erit surruptum domo.—
PE. id quidem edepol numquam erit, nam nihil est quod perdam domi.
cum uiro cum uxore, di uos perdant! properabo ad forum,
nam ex hac familia me plane éxcidisse intellego.—
MEN. male mi uxor sese fecisse censet, quom exclusit foras;
quasi non habeam quo intromittar alium meliorem locum.
si tibi displiceo, patiundum: at placuero huic Erotio,
quae me non excludet ab se, sed apud se occludet domi.
nunc ibo, orabo ut mihi pallam reddat quam dudum dedi;
aliam illi redimam meliorem. heus! ecquis hic est ianitor?
aperite atque Erotium aliquis euocate ante ostium.

653–4 uin ... sumus *matronae continuant alii* 654 nos iam *Ital.*: nos iam [nos] *cod.* 656 *vel* dedisse — (*sermone interrupto*) PE.] MA. *alii* 661 *vel* opino 663 eo *Bentley*: ego *cod.* 664 operam *cod. vix recte* (*corr.* B^2) 666 qua virum qua uxorem *Fleckeisen* 670 patiundumst; pl. *Ritschl* (*cf. Herkenrath de gerund.* p. 11) 671 occludit *cod.* (*pro* -et?) 673 heus *Ital.*: eius *cod.* (*pro* eus, *i.e.* heus) 674 aliqui *B*

iii EROTIVM MENAECHMVS I

ER. Quis hic me quaerit? MEN. sibi inimicus magi' quam aetati tuae.
ER. mi Menaechme, qur ante aedis astas? sequere intro. MEN. mane.
scin quid est quod ego ad te uenio? ER. scio, ut tibi ex me sit uolup.
MEN. immo edepol pallam illam, amabo te, quam tibi dudum dedi,
mihi eam redde. uxor resciuit rem omnem, ut factum est, ordine.
ego tibi redimam bis tanta pluris pallam quam uoles.
ER. tibi dedi equidem illam, ad phrygionem út ferres, paullo prius,
et illud spinter, ut ad auruficem ferres, ut fieret nouom.
MEN. mihi tu ut dederis pallam et spinter? numquam factum reperies.
nam ego quidem postquam illam dudum tibi dedi, atque abii ad forum:
nunc redeo, nunc te postillac uideo. ER. uideo quam rem agis.
quia commisi, ut me defrudes, ad eam rem adfectas uiam.
MEN. neque edepol te defrudandi caussa posco (quin tibi dico uxorem resciuisse)—ER. nec te ultro oraui ut dares:
tute ultro ad me detulisti, dedisti eam dono mihi;
eandem nunc reposcis: patiar. tibi habe, aúfer, utere uel tu uel tua uxor, uel etiam in loculos compingite.

675 *vel* mage ⟨quist⟩ quam *Ritschl, cui* quam | act. *displicet fort.* magis in. 676 mei *cod., ut vid.* 677 uoluptas *cod.* (i. 8, p. 27) 680 tanto P^{CD} B^2 (*sed cf. Havet Arch. Lat Lexicogr* II, 579; *Leo ibid.* 12, 99) 681 tibi equidem dedi *Seyffert* prius *Ital.*: uis *cod.* 682 *vel* illuc 683 ut tu *B* reperies *Priscianus* I, 151; releceris *cod.* (relegeris P^{CD}, dixeris B^2) (*pro* reiecceres?) 685 dost illac *cod.* (*corr.* B^2) 686 quae *Bothe* 689 tetulisti *Ritschl, nam* dedisti *displicet* (*cf.* 630 detuli B^2 *pro* tetuli) *fort.* dedistin (*interrogativa omnia*) 690 habe tibi *Guietus* 691 loculos *Ballach*: oculos *cod.*

tu huc post hunc diem pedem intro non feres, ne frustra sis ;
quando tu me bene merentem tibi habes despicatui,
nisi feres argentum, frustra me ductare non potes.
aliam posthac inuenito quám habeas frustratui.—
MEN. nimis iracunde hercle tandem. heús tu, tibi dico, mane,
redi. etiamne astas ? etiam audes mea reuorti gratia ?
abiit intro, occlusit aedis. nunc ego sum exclusissun.us :
neque domi neque apud amicam mihi iam quicquam creditur.
ibo et consulam hanc rem amicos quid faciendum censeant.—

ACTVS V

MENAECHMVS II MATRONA V. i

MEN. Nimi' stulte dudum feci quom marsuppium
Messenioni cum argento concredidi.
immersit aliquo sese, credo, in ganeum.
MA. prouisam quam mox uir meus redeat domum.
sed eccum uideo. salua sum, pallam refert.
MEN. demiror ubi nunc ambulet Messenio.
MA. adibo atque hominem accipiam quibu' dictis meret.
non te pudet prodire in conspectum meum,
flagitium hominis, cum istoc ornatu ? MEN. quid est ?
quae te res agitat, mulier ? MA. etiamne, inpudens,
muttire uerbum unum audes aut mecum loqui ?
MEN. quid tandem admisi in me ut loqui non audeam ?
MA. rogas me ? hóminis inpudentem audaciam !
MEN. non tu scis, mulier, Hecubam quapropter canem
Graii esse praedicabant ? MA. non equidem scio.
MEN. quia idem faciebat Hecuba quod tu nunc facis :

694 frustra ⟨es⟩ (frustra's *Ritschl* 696 hercle iracunde *Scyffert* 698 abii *cod.* (*corr.* B^2) octus itaedis *cod.* (*corr.* B^2) 707 dictis quibus *codd. Nonii* 468 aeret *cod.* (*corr.* B^2) (A *pro* M ; vi. 1) 710 res te *cod.* : *trai. Brix, secundum morem Plautinum* 713 *vel* med ⟨o⟩ hom. *Pylades*

omnia mala ingerebat quemquem aspexerat.
itaque adeo iure coepta appellari est Canes.
MA. non ego istaec flagitia possum perpeti.
nam med aetatem uiduam | esse mauelim
quam istaec flagitia tua pati quae tu facis.
MEN. quid id ad me, tu te nuptam possis perpeti
an sis abitura a tuo uiro? an mos hic ita est
peregrino ut aduenienti narrent fabulas?
MA. quas fabulas? non, inquam, patiar praeterhac,
quin uidua uiuam quam tuos móres perferam.
MEN. mea quidem hercle caussa uidua uiuito
uel usque dum regnum optinebit Iuppiter.
MA. at mihi negabas dudum surrupuisse te,
nunc eandem ante oculos adtines: non te pudet?
MEN. eu hercle! mulier, multum et audax et mala's.
tun tibi hanc surruptam dicere audes quam mihi
dedit alia mulier ut concinnandam darem?
MA. ne istuc mecastor—iam patrem accersam meum
atque ei narrabo tua flagitia quae facis.
i, Decio, quaere meum patrem, tecum simul
ut ueniat ad me: íta rem | esse dicito.
iam ego aperiam istaec tua flagitia. MEN. sanan es?
quae mea flagitia? MA. pallam | atque aurum meum
domo suppilas tuae uxóri | et tuae
degeris amicae. satin haec recte fabulor?
MEN. quaeso hercle, mulier, si scis, monstra quod bibam
tuam qui possim perpeti petulantiam.

718 appellare *cod.* (*corr.* B^2) (*pro* -rei?) 719 ⟨tua⟩ fla. *Ritschl cui* ego | istaec *displicet* (*fort. recte, nam ea vox frequens in ore huius matronae*) 720 med a te B^2 ⟨usque⟩ esse *Redslob* 723 adtuo *cod.* (*corr.* B^2) annos ita est hoc *cod.* (an mos *et* hic B^2): *trai. Bothe* 729 Hanc mihi *Bothe* 730 eadem *cod.* 735 a. enarrabo P^{CD} 736 deceo *cod.* *Cf. K. Schmidt* (*Herm.* 37, 388) quare *cod.* (*corr.* B^2) 737 *vel* med rem ⟨natam⟩ e. *Ritschl*: *fort.* rem natam (*om.* esse; v. 1) 739 pallas *Vahlen* (*cf.* 803 pallam *pro* pallas) 740 uxoris (!) *Leo, sed vide ne versus hiantes cum singultientis locutione congruant*

quem tú hominem ⟨med⟩ arbitrere nescio ;
ego te simitu noui cum Porthaone.
MA. si me derides, at pol illum non potes,
patrem meum qui huc aduenit. quin respicis ?
nouistin tu illum ? MEN. noui cum Calcha simul :
eodem die illum uidi quo te ante hunc diem.
MA. negas nouisse me ? negas patrem meum ?
MEN. idem hercle dicam sí auom uis adducere.
MA. ecastor pariter hoc atque alias res soles.

SENEX MATRONA MENAECHMVS II ii

SE. Vt aetas mea est atque ut hoc usu' facto est
gradum proferam, progrediri properabo.
sed id quam mihi facile sit hau sum falsus.
nam pernicitas deserit : consitus sum
senectute, onustum gero corpu', uires
reliquere : ut aetas mala est ! mers mala ergost.
nam res plurumas pessumas, quom aduenit, ad-
-fert, quas si autumem omnis, nimis longu' sermost.
sed haec res mihi in pectore et corde curaest,
quidnam hoc sit negoti quod sic filia
repente expetit mé, ut ad sese irem.
763[a] nec quid id sit mihi certius facit, quid
uelit. quid me accersit ?
764[a] uerum propemodum iam scio quid siet rei.
credo cum uiro litigium natum esse aliquod.
ita istaec solent, quae uiros supseruire
sibi postulant, dote fretae, feroces.
et illi quoque haud apstinent saepe culpa.

744 arbitrere *Luchs*: arbitrare *cod.* me (*vel* med) *addidi* ⟨hominum⟩ hominem ⟨me⟩ *Onions* 748 *om.* tu *codd. Prisciani* 1. 239 749 uidi illum P^{CD} 750 *cf. Lindsay praef. in Capt.* p. 64 754 progredi *cod.* (i. 7) 755 facile (*pro* facul ?) sit (*pro* siet ?) mihi *cod.* : *trai. Bothe* 759–60 iert B^1 760 quas | eas *Spengel* 762 filia sic *cod.* : *trai. Spengel* 763 *vel* med 764 accersat *Lambinus* 765 litigi . . . aliquid *Spengel fort. recte*

uerum est modu' tamen, quoad pati uxorem oportet ;
nec pol filia umquam patrem accersit ad se 770
nisi aut quid commissí aut iurgi est caussa.
sed id quidquid est iam sciam. atque eccam eampse
ante aedis et eius tristem uirum uideo. id est quod suspi- 773-4
cabar..
appellabo hanc. MA. ibo aduorsum. salue multum, mi 775
pater.
SE. salua sis. saluen aduenio? saluen accersi iubes?
quid tu tristis es? quid ille autem aps te iratus destitit?
nescioquid uos uelitati éstis inter uos duos.
loquere, uter meruistis culpam, paucis, non longos logos.
MA. nusquam equidem quicquam deliqui: hoc primum te 780
apsoluo, pater.
uerum uiuere hic non possum neque durare ullo modo.
proin tu me hinc abducas. SE. quid istuc autem est? MA.
ludibrio, pater,
habeor. SE. unde? MA. ab illo quoi me mandauisti, meo
uiro.
SE. ecce autem litigium! quotiens tandem | edixi tibi
ut caueres neuter ad me iretis cum querimonia? 785
MA. quí ego istuc, mi pater, cauere possum? SE. men
interrogas?
MA. nisi non uis. SE. quotiens monstraui tibi uiro ut 787-8
morem geras,
quid ille faciat né id opserues, quó eat, quid rerum gerat.
MA. at enim ille hinc amat meretricem ex proxumo. SE. 790
sane sapit
atque ob istánc industriam etiam faxo amabit amplius.

769 quo id B^1 771 *vix* iurigi ⟨iusta⟩ causa *Leo, ut integer tetram. fiat* 772 quicquid id *cod.* : *trai. Bothe* 773, 774 *alii faciunt bacch. tetram.* ante — uideo (*immo* uideo, id) *et bacch. dim.* id (*immo* est) — suspicabar (*vel iamb. dim. catal.* id — susp.) 775 aduorsum *Pylades* : uorsum *cod.* 778 ueliati *cod.* *vel* duo 779 pauci *cod.* locos *cod.* 784 ⟨ego⟩ edixi *vel* ⟨id⟩ ed. *Ritschl*

MA. atque ibi potat. SE. tua quidem ille caussa potabit minus,
si illic siue alibi lubebit? quaé haec, malum, inpudentiast?
una opera prohibere ad cenam ne promittat postules
neu quemquam accipiat alienum apud se. seruirin tibi
postulas uiros? dare una ópera pensum postules,
inter ancillas sedere iubeas, lanam carere.
MA. non equidem mihi te aduocatum, pater, adduxi, sed uiro.
hinc stas, illim caussam dicis. SE. si ille quid deliquerit,
multo tanta illum accusabo quam te accusaui amplius.
quando te auratam et uestitam bene habet, ancillas, penum
recte praehibet, melius sanam est, mulier, mentem sumere.
MA. at ille suppilat mihi aurum et pallas ex arcis domo,
me despoliat, mea ornamenta clam ad meretrices degerit.
SE. male facit, si istuc facit; si non facit, tu male facis
quae insontem insimules. MA. quin etiam nunc habet pallam, pater,
⟨et⟩ spinter, quod ad hanc detulerat, nunc, quia resciui, refert.
SE. iám ego ex hoc, ut factumst, scibo. ⟨íbo⟩ ad hominem atque ⟨ad⟩loquar.
dic mihi istúc, Menaechme, quod uos dissertatis, ut sciam.
quid tu tristis es? quid illa autem irata aps te destitit?
MEN. quisquis es, quidquid tibi nomen est, senex, summum Iouem

793 si *Bothe*: siue *cod.* (i. 9) *vel* illi 795 se *Acidalius*: te *cod.* 797 carere *Varro de L. L.* 7, 54: carpere *cod.* 798 mihi te B^2: mittit *cod.* 800 tanto *Ital.* (*sed cf. ad v.* 680) 801 ancillas penum *Ital.*: anpillaspen *cod.* 802 samnam *cod.* 803 pallam B^2 domo *Gulielmius*: modo *cod.* 804 clam *Acidalius*: tiam *ut vid. cod.* tiam [me] ad me. P^{CD} 807 et *add. Ital.* 808 sibo *cod.* (*corr.* B^2) v. 9) ibo *add. Camerarius* adquem (atque B^2) loquar *cod.*: *corr. Saracenus* 809 quid *Boxhorn* 810 illam *B* iratam *cod.* destitit *Donsa*: destitus *ut vid. cod.* (destituis *B*, dedistitus P^{CD})

deosque do testis— SE. qua de re aut quoius rei rerum
omnium?
MEN. me neque isti male fecisse mulieri quae me arguit
hanc domo ab se surrupuisse atque apstulisse—MA. deierat?
MEN. sí ego intra aedis huiius umquam ubi habitat 815-6
penetraui ⟨pedem⟩,
omnium hominum exopto ut fiam miserorum miserrimus.
SE. sanun es qui istuc exoptes aut neges te umquam pedem
in eas aedis intulisse ubi habitas, insanissume?
MEN. tun, senex, ais habitare med in illisce aedibus? 820
SE. tu negas? MEN. nego hercle uero. SE. immo hercle
inuere negas;
nisi quo nocte hac exmigrasti. ⟨tu⟩ concede huc, filia.
quid tu ais? num hinc exmigrastis? MA. quém in locum
aut ⟨quam⟩ ob rem, opsecro?
SE. non edepol scio. MA. profecto ludit te hic. non
tu[te] tenes?
SE. iam uero, Menaechme, sati' iocatu's. nunc hanc rem 825
gere.
MEN. quaeso, quid mihi tecum est? unde aut quis tu
homo es? *
tibi aut ádeo isti, quae mihi molestiaest quoquo modo?
MA. uiden tu illic oculos uirere? ut uiridis exoritur colos
ex temporibus atque fronte, ut oculi scintillant, uide! 829-30

812 do testes *Gruterus*: detestes *cod.* 814 *intercidisse aliquid suspicatur Ritschl* delurat *cod.*: peierat *Schoell* 816 pedem *add. Pylades* 818 neces *cod.* 819 intulis *cod.* 820 tunc senex ait *cod.* (*corr. B*²) 821 tun *Bothe* nege *per compend. script.* (*vel* neco) *in cod.* (neque P^{CD}) hercle (*Vahlen*) inuere *scripsi*: hece ludere *cod.* (*pro* luuere: vi. 1) neget P^{CD} (?*pro* neges) 822 hac emigrasti *Ital.*: hac migrasti *cod.* (*pro* hace migrasti? i. 7) tu *add. Schoell* huc *Camerarius*: hac *cod.* (a *pro* u; vi. 1) ⟨mea⟩ f. *Fleckeisen* 823 agis *cod.* (*corr. in B*) exmigrasti *cod.* (*ex v.* 822): *corr. Acidalius* quam *add. Broaldus* 824 tu *Mueller* 825 locatus nunc ac (hanc B^2) rem agere *cod.*: *corr. Spengel* 826 ⟨quid debeo⟩ *Leo* 827 *vel* istic q. mi. molesta est *cod.*: *corr. Schoell*: molesta q. mi. est *Vahlen* 828 iurere (*pro* lurere?) P^{CD}

MEN. quid mihi meliust quam, quando illi me insanire praedicant,
ego med adsimulem insanire, ut illos a me apsterream? 80
MA. ut pandiculans oscitatur! quid nunc faciam, mi pater?
SE. concede huc, mea nata, ab istoc quam potest longissume.
MEN. euhoe atque euhoe, Bromie, quo me in siluam uenatum uocas?
audio, sed non abire possum ab his regionibus,
ita illa me ab laeua rabiosa femina adseruat canes, 85
poste autem illinc hircus †alus†, qui saepe aetate in sua
perdidit ciuem innocentem falso testimonio.
SE. uae capiti tuo! MEN. ecce, Apollo mihi ex oraclo imperat
ut ego illic oculos exuram lampadi[bu]s ardentibus.
MA. perii! mi pater, minatur mihi oculos exurere. 90
MEN. ei mihi! insanire me aiunt, ultro quom ipsi insaniunt.
SE. filia, heus! MA. quid est? SE. quid agimus? quid si ego huc seruos cito?
ibo, abducam qui hunc hinc tollant et domi deuinciant
priu' quam turbarum quid faciat ampliús. MEN. enim haereo;
ni occupo aliquid mihi consilium, hí domum me ad se 95 auferent.
pugnis me uotas in huius ore quicquam parcere,
nei a meis oculis apscedat in malam magnam crucem.
faciam quod iubes, Apollo. SE. fuge domum quantum potest,

832 ego me ⟨ita *cod.*⟩ ⟨ut⟩ *Ritschl* 834 potest *corr.* potes *cod. ut vid.* 835 euhoe atque euhoe *scripsi* (*cf. ad Cas.* 727) : cubi (cum B^1) atque heu *cod.* : euhoe, Bacche. *Richter* 838 post te *cod.* illi circo salus *cod.* : *corr. Beroaldus* caluus *Mueller. sed fort.* alus *id quod* 'olens' (*cf.* 'älium') 840 ex oraclo mi *Ritschl, nam* mihi | ex *displicet* imperas *Langen* 843 ipse *cod.* (? *pro* ipsei, *seq.* i ⟨*corr.* B^2) 847 aliquod *alii* 849 ni a meis *Vahlen et eadem ut vid. in cod. sed antiqua forma* nei a miis (ne iam his B^2) in magnam malam crucem *Sonnenschein*

ne hic te optundat. MA. fugio. amabo, ádserua istunc, mi pater,
ne quo hinc abeat. sumne ego mulier misera quae illaec audio?—
MEN. hau male illánc amoui; (amoueam) nunc hunc inpurissumum,
barbatum, tremulum Titanum, qui cluet Cygno patre.
ita mihi imperas ut ego huius membra atque ossa atque artua
comminuam illo scipione quem ipse habet. SE. dabitur malum.
me quidem si attigeris aut si propius ad me accesseris.
MEN. faciam quod iubes; securim capiam ancipitem atque hunc senem
osse fini dedolabo ássulatim uiscera.
SE. enim uero illud praecauendumst atque adcurandumst mihi;
sane ego illúm metuo, ut minatur, ne quid male faxit mihi.
MEN. multa mi imperas, Apollo: nunc equos iunctos iubes
capere me indomitos, ferocis, atque in currum inscendere,
ut ego hunc proteram leonem uetulum, olentem, edentulum.
iam astiti in currum, iam lora teneo, iam stimulum: in manust.
agite equi, facitote sonitus ungularum appareat,
cursu celeri facite inflexa sit pedum pernicitas.
SE. mihin equis iunctis minare? MEN. écce, Apollo, denuo
me iubes facere impetum in eum qui stat atque occidere.

852 summe *cod.* (*corr.* B^2) audeo *cod.* (*corr.* B^2) 853 amoueam *add. Persson* 854 Tithonum *edd.* qui lucet (*pro* cluet) cygno *Priscianus* 1, 216: cycno prognatum *cod.* Cucino *Ritschl* 858 securi *cod.* *vel* senem — (*sermone interrupto*) 861 *vel* illunc 864 uetulum *Gulielmius*: étulum *cod.* edentulum *Pius*: edentius *cod.* (i *pro* ł, *i. e.* ul; vii. 5, p. 97) 865 stimulus iam *Ritschl* 866 appareat *Ritschl*: apparent *cod.* 867 facitote P^{CD} inflexa *Dousa*: inflexu *cod.* (u *pro* a; vi. 1) sint *cod.* (*corr.* B^2) 868 manare *cod.* (*corr.* B^2)

sed quis hic est qui me capillo hínc de curru deripit?
imperium tuom demutat atque edictum Apollinis.
SE. eu hercle morbum acrem ac durum! * * *
* * * di, uostram fidem!
uel hic qui insanit quam ualuit paullo prius!
ei derepente tantus morbus incidit.
eibo atque accersam medicum iam quantum potest.—

MENAECHMVS II SENEX iii

MEN. Iamne isti abierunt, quaeso, ex conspectu meo,
qui me ui cogunt ut ualidus insaniam?
quid cesso abire ad nauem dum saluo licet?
uosque omnis quaeso, si senex reuenerit,
ni me indicetis qua platea hinc aufugerim.—
SE. lumbi sedendo, óculi spectando dolent,
manendo medicum dum se ex opere recipiat.
odiosus tandem uix ab aegrotis uenit,
áit se óbligasse crus fractum Aesculapio,
Apollini autem bracchium. nunc cogito
utrum me dicam ducere medicum an fabrum.
atque eccum incedit. moue formicinum gradum.

MEDICVS SENEX iv

MED. Quid esse illi morbi dixeras? narra, senex.
num laruatust aut cerritus? fac sciam.
num eum ueternus aut aqua intercus tenet?
SE. quin ea te caussa duco ut id dicas mihi
atque illum ut sanum facias. MED. perfacile id quidemst
sanum futurum, mea ego id promitto fide.

871 atque dictum *cod.* 872 *lacunam indic. Schoell.* *Neque* eu hércle *neque* eu hercl' *placent* 877 ualidús *vix ferendum* ut ualens *Brix* : *fort.* ualidus uti uesaniam *Bothe* (*cf. v.* 921) *post hunc versum lacunam indic. Ritschl* 882 spectando *Ausonius Lud. Sept. Sap.* 131 : exspectando *cod.* (v. 9, p. 70) 889 esset *cod.* 890 laruatus *cod.* *vel* laruatus aut cerritust 891 uetenus *cod.* (*corr.* B^2) 893 quideast *cod. ut vid.* (A *pro* M) (*corr.* B^2) 894 eco *cod.* (C *pro* G ; vi. 1)

SE. magna cum cura ego illum curari uolo.
MED. quin suspírabo plus †sescenta† in dies :
ita ego éum cum cura magna curabo tibi.
SE. atque eccum ipsum hominem. ópseruemus quam rem agat.

V MENAECHMVS I SENEX MEDICVS

MEN. Edepol ne hic dies peruorsus atque aduorsus mi optigit.
quae me clam ratus sum facere, ómnia ea fecit palam
parasitus qui me compleuit flagiti et formidinis,
meus Vlixes, suo qui regi tantum conciuit mali.
quém ego hóminem, si quidem uiuo, uita euoluam sua—
sed ego stultus sum, qui illius esse dico quae meast :
meo cibo et sumptu educatust. anima priuabo uirum.
condigne autem haec meretrix fecit, ut mos est meretricius :
quia rogo palla ut referatur rusum ad uxorem meam,
mihi se ait dedisse. eu edepol ! né ego homo uiuo miser.
SE. audin quae loquitur? MED. se miserum praedicat.
SE. adeas uelim.
MED. saluos sis, Menaechme. quaeso, qur apertas brachium?
non tu scis quantum isti morbo nunc tuo facias mali?
MEN. quin tu te suspendis? SE. ecquid sentis? MED. quidni sentiam?
non potest haec res ellebori iungere optinerier.
sed quid ais, Menaechme? MEN. quid uis? MED. dic mihi hoc quod te rogo :

896 sescentos *Camerarius* die *Lambinus, sed cf. Redslob* (*Lit. Centralbl.* 1895. p. 1761) *fort.* sescenta sexies (vi ies) 897 ita e. eum *Kaempf* : ita e. illum *cod.* (*cf. ad Aul.* 758) : *fort.* ita (*in fine v. praecedentis*) Ego illum 900 ea omnia *cod.* : *trai. Bothe metri causa* 903 nita *cod.* (*corr. B*²) 906 meretricibus *B* 909 sed *cod.* (*vix antiqua orthographia*) 913 unguine (iung. ?) *B*² : iugere *Ital., sed potest* iungere *abl. casus nominis* iungus (*Gr.* ζεῦγος) *esse*

album an atrum uinum potas? MEN. quin tu is in malam crucem?
MED. iam hercle occeptat insanire primulum. MEN. quín [tu] me interrogas
purpureum panem an puniceum soleam ego esse an luteum?
soleamne esse auis squamossas, piscis pennatos? SE. papae!
audin tu ut deliramenta loquitur? quid cessas dare
potionis aliquid priu' quam percipit insania?
MED. mane modo, etiam percontabor alia. SE. occidis fabulans.
MED. dic mihi hoc: solent tibi umquam óculi duri fieri?
MEN. quid? tu me locustam censes esse, homo ignauissume?
MED. dic mihi: enumquam intestina tibi crepant, quod sentias?
MEN. ubi satur sum, nulla crepitant; quando essurio, tum crepant.
MED. hoc quidem edepol hau pro insano uerbum respondit mihi.
perdormiscin usque ad lucem? facilin tu dormis cubans?
MEN. perdormisco, si resolui árgentum quoi debeo—
qui te Iuppiter dique omnes, percontator, perduint!
MED. nunc homo insanire occeptat: de illis uerbis caue tibi.
SE. immo Nestor nunc quidem est de uerbis, praeut dudum fuit;

915 *sic ascriptus in B manu recentiore ad Curculionis v.* 242: album an atrum uinum potas quid tibi quesito opus est *vix* potas? MEN. quid tibi quaesito opust ⟨Album an atrum uinum potem?⟩ quin tu is, etc. (iii. 11) 916 occepta *cod.* (*corr.* B^2) *post* primulum *lacunam sign. Vahlen, Schoell* (*cf. ad v.* 915) tu *del. Bothe* (*ex v.* 915?) 918 quamossas *cod.* 919–20 auditu *cod.* (*corr.* B^2) 921 uesania *Bothe* (*cf. v.* 878), *cui* percipīt *displicet* 922 alia] heiia *Schoell* SE.] MEN. *alii* occipis B^2 fabulans *Acidalius*: fabulam (*B*) *vel* falam (P^{CD}) *cod.* 925 mehi *codd.* (*antiqua forma*?) 926 tunc *codd. Nonii* 255 928 perdormiscanius que *cod.* (*pro* -can *corr.* -cin *superscr.* i) obdormis *Ritschl* cubans *Acidalius*: curans *cod.* (R *pro* B; vi. 1) 929–30 *vel* quoii 933 perdunt *cod.* (*corr.* B^2)

nam dudum uxorem suam esse aiebat rabiosam canem.
MEN. quid, ego? SE. dixti insanus, inquam. MEN. égone?
SE. tú istic, qui mihi
etiam me iunctis quadrigis minitatu's prosternere.
egomet haec te uidi facere, égomet haec ted arguo. 939-40
MEN. at ego te sacram coronam surrupuisse Ioui' ⟨scio⟩,
et ob eam rem in carcerem ted esse compactum scio,
et postquam es emissus, caesum uirgis sub furca scio;
tum patrem occidisse et matrem uendidisse etiam scio.
satin haec pro sano male dicta male dictis respondeo? 945
SE. opsecro hercle, medice, propere quidquid facturu's face.
non uides hominem insanire? MED. scin quid facias optumum est?
ad me face uti deferatur. SE. itane censes? MED. quippini?
ibi meo arbitratu potero curare hominem. SE. age ut lubet.
MED. elleborum potabis faxo áliquos uiginti dies. 950
MEN. at ego te pendentem fodiam stimulis triginta dies.
MED. í, arcesse homines qui illunc ad me deferant. SE. quot sunt satis?
MED. proinde ut insanire uideo, quattuor, nihilo minus.
SE. iám hic erunt. adserua tu istunc, medice. MED. ímmo ibo domum,
ut parentur quibu' paratis opus est. tu seruos iube 955
hunc ad me ferant. SE. iam ego illic faxo erit. MED. abeo.— SE. uale.—

936 *vel* aibat 937 dixti *Leo* : dixi *cod.* MEN. Quid ego dixi? SE. insanus, inquam— *Schoell* tu istic *Ital.* : tustic (istuc *B*) *cod.* 938 ministatus (-isst-) *cod.* (*corr. B*²) 940 uide *cod.* (*pro* uidei?) (*corr. B*²) 941 [lo]iouis P^{CD} (iv. 3) : aio Iouis *Pareus* : Iouĭ *Pylades* scio *add. Pylades* (*fort. in fine sequentis versus scriptum erat*; ii. 5) 945 rescondeo *cod.* (*corr. B*²) 946 maledice *cod.* (v. 8) (*corr. B*²) 947 es *cod.* (*corr. B*²) 948 itana *cod.* (*corr. B*²) 950 *post* 951 *cod.* (*prius om. propter homoeotel.* ? ii. 6) : *corr. Camerarius* alios B^2 953 uideor *cod.* (*corr. in B*) 955 tus *cod.* 956 *vel* illi

MEN. abiit socerus, abit medicús. nunc solus sum. pro Iuppiter!
quid illuc est quod med hisce homines insanire praedicant? 55
nam equidem, postquam gnatus sum, numquam aegrotaui unum diem
neque ego insanio neque pugnas neque ego litis coepio.
saluos saluos alios uideo, noui ⟨ego⟩ homines, adloquor.
an illi perperam insanire me aiunt, ipsi insaniunt?
quid ego nunc faciam? domum ire cupio: úxor non sinit; 60
huc autem nemo intromittit. nimi' prouentum est nequiter.
hic ero usque; ad noctem saltem, credo, intromittar domum.

MESSENIO VI

MES. Spectamen bono seruo id est, qui rem erilem
procurat, uidet, conlocat cogitatque,
ut apsente ero rem eri diligenter
tutetur quam si ipse adsit aut rectius.
tergum quam gulam, crura quam uentrem oportet 5
potiora esse quoi cor modeste situmst.
recordétur id, qui nihili sunt, quid eis preti
detur ab suis eris, ignauis, inprobis uiris:
uerbera, compedes,
molae, [magna] lassitudo, fames, frigu' durum, 10
haec pretia sunt ignauiae.
id ego male malum métuo: propterea bonum esse certumst potius

957 *fort.* a. socrus abît (*Arch. Lat. Lex.* 12, 592) nunc *del. Guietus, rhythmo consulens* 958 ⟨nunc⟩ me (*ita cod.*) *Mueller* (*Rhein. Mus.* 54, 393) (*cf.* 957) hic *cod. cf.* 997 illic *pro* illisce) 960 coepio *testatur Nonius* 89: cupio *cod.* 961 ego *add. Ritschl* ⟨hos⟩ hom. *Mueller* (*Rhein. Mus.* 54, 393) *fort.* homines uideo, noui 962 perperam *Ital.*: perderam *cod.* (D *pro* P) 965 ero *Pius*: ergo *cod.* usce *cod.* 968 ⟨tam⟩ rem *Ritschl, cui hiatus in fine hemistichii displicet* 969 *vel* quasi 972 re[corde] cordetur *B, unde* corde reccordetur *Spengel* (*troch. septenar.*) 975 magna *del. Ritschl, metri causa*

. quam malum ; nám magi' multo patior faciliu' uerba : uerbera ego odi,
nimioque edo lubentius molitum quam molitum praehibeo.
propterea eri imperium exsequor, bene et sedate seruo id ; atque id mihi prodest. 980
alii sei ita ut in rem esse ducunt sint, ego ita ero ut me esse oportet ;
metum id míhi adhibeam, culpam apstineám, ero ut omnibus in locis sim praesto :
serui qui quom culpa carent metuont i solent esse eris utibiles. 983ª
nam illi qui nil metuont, postquam malum †promeritumque† ei metuont. 983ᵇ
metuam hau multum. prope est quando †ceruso faciam† pretium exsoluet.
⟨eo⟩ ego exemplo seruio, tergo ut in rem esse arbitror. 985
postquam in tabernam uassa et seruos conlocaui, ut iusserat, ita uenio aduorsum. nunc fores pultabo, adesse ut me sciat,
†neque utrum† ex hoc saltu damni saluom ut educam foras.
sed metuo ne sero ueniam depugnato proelio.

vii SENEX MENAECHMVS I MESSENIO

SE. Per ego uobis deos atque homines dico ut imperium meum 990
sapienter habeatis curae, quae ímperaui atque impero :
facite illic homo iam in medicinam ablatus sublimis siet,

978 *vel* mage ego *fort. delend. rhythmi causa* 981 mihi id *B* 982 alii si (?) *Leo* : aliis (alii B^2) esse (ēē) *cod.* sin P^{CD} ita *om.* P^{CD} 983^{ab} *secl. Hermann* (*cf. Most.* 858, *ubi* metuont ei) 983ª et metuont *cod. hoc loco* (et metuo ni B^1, *unde* metuunt hi B^2 *del.* et) 983ᵇ promeriti tunc i *Vahlen* : *fort.* promeriti, atque i 984 metuam haud *Pylades* : metum aut *cod.* es *B* *fort.* hoc crus quae f. (O *pro* Q., *i. e.* que ; vii. 1) 985 eo *add. Spengel* terge P^{CD} : tergi *Merula* 986 uassed *cod. ut vid.* (*pro* uassaet) (*corr.* B^2) 987 Iam *Seyffert* 988 Atque *Gronovius* uirum *Bothe* *fort.* Meumque erum ut e. f. *Pareus* : ute duo anfora *cod.* (O *pro* C ; vi. 1)

nisi quidem uos uostra crura aut latera nihili penditis.
caue quisquam quod illíc minitetur uostrum flocci fecerit.
995 quid statis? quid dubitatis? iam sublimem raptum oportuit.
ego ibo ad medicum: praesto ero illi, quom uenietis.
MEN. occidi!
quid hoc ést negoti? quid illisce homines ad me currunt, opsecro?
quid uoltis uos? quid quaeritatis? quid me circumsistitis?
quo rapitis me? quo fertis me? perii, opsecro uostram fidem,
1000 Epidamnienses, subuenite, ciues! quin me mittitis?
MES. pro di inmortales! opsecro, quid ego oculis aspicio meis?
erum meum indignissume nescioqui sublimem ferunt.
MEN. ecquis suppetias mi audet ferre? MES. égo, ere, aúdacissume.
o facinus indignum et malúm, Epidamnii ciues, erum
1005 meum hic in pacato oppido luci deripier in uia,
qui liber ad uós uenerit!
mittite istunc. MEN. opsecro te, quisquis es, operam mihi ut des
neu sinas in me insignite fieri tantam iniuriam.
MES. immo et operam dabo et defendam et subuenibo sedulo.
1010 numquam te patiar perire, me perirest aequius.
eripe oculum istic, ab umero qui tenet, ere, te opsecro.
hisce ego iam sementem in ore faciam pugnosque opseram.

993 nihil *B* 995 satis *cod.* (*corr.* B^2) oportum P^{CD} 997 quod i. *Bach* illic *cod.* (*cf.* 958 hic *pro* hisce) 998 uol. quos *cod.* (*corr. in D*) circum stitis *cod.* 1003 *vix* mihi auidet 1005 65 *in A nihil fere legitur* 1007 es *om. B* ut des B^2: uides *cod.* (vi. 1, p. 86) 1009 im. op. (*om.* et) *Guietus* 1010 perirest aequius *Camerarius*: derires te cuius (i. 5)

maxumo hodie malo hercle uostro ístunc fertis. mittite.
MEN. teneo ego huic oculum. MES. face ut oculi locus in capite appareat.
uos scelesti, uos rapaces, uos praedones! LO. periimus! 1015
opsecro hercle! MES. mittite ergo. MEN. quid me uobis tactiost?
pecte pugnis. MES. agite abite, fugite hinc in malam crucem.
em tibi etiam! quia postremus cedis, hoc praemi feres.
nimi' bene ora commetaui atque ex mea sententia.
edepol, ere, ne tibi suppetias temperi adueni modo. 1020
MEN. at tibi di semper, adulescens, quisquis es, faciant bene.
nam apsque ted ésset, hodie numquam ad solem occasum uiuerem.
MES. ergo edepol, si recte facias, ere, med emittas manu.
MEN. liberem ego te? MES. uerum, quandoquidem, ere, te seruaui. MEN. quid est?
adulescens, erras. MES. quid, erro? MEN. per Iouem 1025 adiuro patrem,
med erum tuom non esse. MES. non taces? MEN. non mentior;
nec meu' seruos numquam tale fecit quale tu mihi.
MES. sic sine igitur, si tuom negas me ésse, abire liberum.
MEN. mea quidem hercle caussa liber esto atque ito quo uoles.
MES. nemp' iubes? MEN. iubeo hercle, si quid imperi est 1030 in te mihi.
MES. salue, mi patrone. 'quom tu liber es, Messenio, gaudeo.' credo hercle uobis. sed, patrone, te opsecro, ne minus imperes mihi quam quom tuos seruos fui.

1013 herc. hod. ma. *Bothe* 1019 nimis *Bothe*: nimis [aut] *cod.* 1020 tempore *cod.* 1022 *vel* apsq' 1027 umquam P^{CD} 1028 *vel* med *post* 1028 *in P leguntur vv.* 1037–43 *suo loco redeuntes* (? *prius omissi propter homoeotel.* marsuppium; ii. 6) 1031–2 *vide ne illa* patrone—sed *propter homoeoteleuton interciderint in A, qui inter vv.* 1026 *et* 1034 *sex, non septem, versus exhibuisse videtur*

apud ted habitabo et quando ibis, una tecum ibo domum.
1035 MEN. minime. MES. nunc ibo in tabernam, uassa atque argentum tibi
referam. recte est opsignatum in uidulo marsuppium
cum uiatico : id tibi iam huc adferam. MEN. adfer strenue.
MES. saluom tibi ita ut mihi dedisti reddibó. hic me mane.—
MEN. nimia mira mihi quidem hodie exorta sunt miris modis :
1040 alii me negant eum esse qui sum atque excludunt foras ;
etiam hic seruom se meum esse aiebat quem ego emisi manu,
[uel ille qui se petere argentum modo, qui seruom se meum
1042ª esse aiebat, ⟨med erum suom⟩, quem ego modo emisi manu]
is ait se mihi adlaturum cum argento marsuppium :
id si attulerit, dicam ut a me ábeat liber quo uolet,
1045 ne tum, quando sanus factus sit, a me argentum petat.
socer et medicus me insanire aiebant. quid sit mira sunt.
haec nihilo esse mihi uidentur setius quam somnia.
nunc ibo intro ad hanc meretricem, quamquam suscenset mihi,
si possum exorare ut pallam reddat quam referam domum.—

MENAECHMVS II MESSENIO viii

1050 MEN. Men hodie usquam conuenisse te, audax, audes dicere,

post 1036 *in P legitur v.* 1044 *suo loco repetitus* (*cf. ad v.* 1028) 1037-44 *v. ad* 1028, 1036 1037 Quom *cod.* 1039 miris mo. (*vel* multis mo.) *cod.* 1041, 1042ª *restituere conatus sum* : *in A apparent initia vv.* 1041 (?) *et* 1043, *omissis vv.* 1042 *et* 1042ª : *vel unus versus in P* :
etiam hic seruom esse se meum aiebat quem ego emisi manu
vel duo :
uel ille qui se petere modo argentum. modo qui seruom se meum esse aiebat. quem ego modo emisi manu
1041 *vel* aibat 1042 *fort.* Illi (*adverb.*), *del.* uel (*Class. Rev.* 10, 333) 1044 *vel* med 1043 ne tum *Lambinus* : nedum *cod.* 1046 i. aiebant *Camerarius* : i. dicebant *cod.* (? d *pro* a ; vi. 1, p. 84) : *vix* insanir' di. *vel* insaníre dicébant 1047 sectius *Vel. Longus ap. Gellium* 18, 9, 4, *ubi* minus *pro* mihi *codd. Gellii*

postquam aduorsum mi imperaui ut huc uenires? MES. quin modo
erupui, homines qui ferebant te sublimem quattuor,
apud hasce aedis. tu clamabas deum fidem atque hominum omnium,
quom ego accurro teque eripio ui, pugnando, ingratiis.
ob eam rem, quia te seruaui, me amisisti liberum. 1055
quom argentum dixi me petere et uasa, tu quantum potest
praecucurristi obuiam, ut quae fecisti infitias cas.
MEN. liberum ego te iussi abire? MES. certo. MEN. quin certissumumst
mepte potius fieri seruom quam te umquam emittam manu.

ix MENAECHMVS I MESSENIO MENAECHMVS II

MEN.[1] Si uoltis per oculos iurare, nihilo hercle ea caussa 1060 magis
facietis ut ego hódie apstulerim pallam et spinter, pessumae.
MES. pro di inmortales! quid ego uideo? MEN.[2] quid uides? MES. speculum tuom.
MEN.[2] quid negoti est? MES. tuast imago. tam consimilest quam potest.
MEN.[2] pol profecto haud est dissimilis, meam quom formam noscito.
MEN.[1] o adulescens, salue, qui me seruauisti, quisquis es. 1065
MES. adulescens, quaeso hercle eloquere tuom mihi nomen, nisi piget.
MEN.[1] non edepol ita promeruisti de me ut pigeat quae uelis

1052 quom *Ritschl* te fer. *cod.* : *trai. Gruterus* sublimem P^{CD} 1054 ui pugnando *Camerarius*: [uel] inpugnando (*B*) (iv. 3) *vel* oppugnando ($P^{\supset D}$) *cod.* 1058 quin *Saracenus* : cui *cod.* 1061 *vel* uti ⟨hinc⟩ hodie *Ritschl* 1063 tuast *Ital.* : tumst *cod.* (M *pro* Λ) consiliaest (consimilis est B^2) quam *P, ut vid.* : consimiles (*i. e.* -le's) quantum *A, ut vid.* 1064 quom *Acidalius*: quam *cod.* 1066-1131 *deest A* 1066 eloquere *Fleckeisen* : loquere *cod* piger *corr.* piget *cod. ut vid.* 1067 medepol *cod.* (*corr.* B^2)

(opsequi). mihi est Menaechmo nomen. MEN.[2] immo edepol mihi.
MEN.[1] Siculus sum Syracusanus. MEN.[2] ea domus et patria est mihi.
MEN.[1] quid ego ex te audio? MEN.[2] hoc quod res est.
MES. noui equidem hunc: erus est meus.
egoquidem huiius seruos sum, sed med esse huiius credidi.
ego hunc censebam ted esse, huic etiam exhibui negotium.
quaeso ignoscas si quid stulte dixi atque inprudens tibi.
MEN.[2] delirare mihi uidere: non commeministi semul
te hodie mecum exire ex naui? MES. énim uero aequom postulas.
tú erus es: tu seruom quaere. tu salueto: tu uale.
hunc ego esse aio Menaechmum. MEN.[1] át ego me.
MEN.[2] quae haec fabulast?
tú es Menaechmus? MEN.[1] me esse dico, Moscho prognatum patre.
MEN.[2] tun meo patre es prognatus? MEN.[1] immo equidem, adulescens, meo;
tuom tibi neque occupare neque praeripere postulo.
MES. di inmortales, spem insperatam date mihi quam suspico!
nam, nisi me animus fallit, hi sunt geminei germanei duo.
nam et patrem et patriam commemorant pariter quae fuerint sibi.
seuocabo erum. Menaechme. MEN.[1] MEN.[2] quid uis? MES. non ambos uolo,
sed uter uostrorum est aduectus mecum naui. MEN.[1] non ego.
MEN.[2] at ego. MES. te uolo igitur. huc concede. MEN.[2] concessi. quid est?

1068 obsequi *add. Vahlen* 1069 ea domus] eadem urbs *Buecheler* 1070 meus] mihi *B ante corr., ut vid.* 1072 te *cod.* 1076 salueto tu tu uale P^{CD} 1079 tun meo *Pylades*: tun ameo *cod.* 1081 suspicor B^2 1083 patriam et patrem *Lipsius*: patrem et matrem *cod.* (v. 1) que *B ante corr.*: qui P^{CD} *B ex corr.* 1085 uostrum *cod.*

MES. illic hómo aut sycophanta aut geminus est frater tuos.
nam ego hominem hominis similiorem numquam uidi alterum.
neque aqua aquae nec lacte est lactis, crede mi, usquam similius
quam hic tui est, tuque huius autem; poste eandem patriam ac patrem
memorat. meliust nos adire átque hunc percontarier.
MEN.[2] hercle qui tu me admonuisti recte et habeo gratiam.
perge operam dare, opsecro hercle; liber esto, si inuenis
hunc meum fratrem esse. MES. spero. MEN.[2] et ego idem spero fore.
MES. quid ais tu? Menaechmum, opinor, te uocari dixeras.
MEN.[1] ita uero. MES. huic item Menaechmo nomen est. in Sicilia
te Syracusis natum esse dixisti: hic natust ibi.
Moschum tibi patrem fuisse dixti: huíc itidem fuit.
nunc operam potestis ambo mihi dare et uobis simul.
MEN.[1] promeruisti ut ne quid ores quod uelis quin impetres.
tam quasi me emeris argento, liber seruibo tibi.
MES. spes mihi est uos inuenturum fratres germanos duos
geminos, una matre natos et patre uno uno die.
MEN.[1] mira memoras. utinam ecficere quod pollicitu's possies.
MES. possum. sed nunc agite uterque id quod rogabo dicite.
MEN.[1] ubi lubet, roga: réspondebo. nil reticebo quod sciam.
MES. est tibi nomen Menaechmo? MEN.[1] fateor. MES. est itidem tibi?

1087 ⟨est⟩ sy. *Ritschl*: *vix* ⟨homo⟩ sy. 1088 homini sim. *cod.* (*cf. ad Capt.* 582) ⟨ullum⟩ alterum *Lange*, *cui hiatus* hominem | hominis *displicet* 1089 lactis] lacti *cod.* (*cf. ad* 1088) 1090 postea *cod.*: post *Bothe* 1092 qui (B^1) *vel* quin (P^{CD} B^2) *cod.* 1094 item *Seyffert* 1095 *vel* opino 1097 *vix* dixti (*cf. Merc.* 658) ⟨et⟩ hic *Seyffert* natus est *cod.* 1098 *vel* huïc 1102 inuenturum *Lambinus*: inuenturos *cod.*

MEN.[2] est. MES. patrem fuisse Moschum tibi ais? MEN.[1] ita uero. MEN.[2] et mihi.
MES. esne tu Syracusanus? MEN.[1] certo. MES. quid tu? MEN.[2] quippini?
1110 MES. optume usque adhuc conueniunt signa. porro operam date.
quid longissume meministi, dic mihi, in patria tua?
MEN.[1] cum patre ut abii Tarentum ád mercatum, postea
inter homines me deerrare á patre atque inde auehi.
MEN.[2] Iuppiter supreme, serua me! MES. quid clamas? quin taces?
1115 quot eras annos gnatus quom te pater a patria | auehit?
MEN.[1] septuennis: nam tunc dentes mihi cadebant primulum.
neque patrem numquam postilla uidi. MES. quid? uos tum patri
filii quot eratis? MEN.[1] ut nunc maxume memini, duo.
MES. uter eratis, tun an ille, maior? MEN.[1] aeque ambo pares.
1120 MES. quí id potest? MEN.[1] geminei ambo eramus. MEN.[2] di me seruatum uolunt.
MES. si interpellas, ego taceb o. MEN.[2] potius taceo.
MES. dic mihi:
uno nomine ambo eratis? MEN.[1] minime. nam mihi hoc erat,
quod nunc est, Menaechmo: íllum tum uocabant Sosiclem.
MEN.[2] signa adgnoui, contineri quin complectar non queo.
1125 mi germane, gemine frater, salue. ego sum Sosicles.
MEN.[1] quo modo igitur post Menaechmo nomen est factum tibi?
MEN.[2] postquam ad nos renuntiatum est te * * * *

1115 ⟨tum⟩ quom *Ritschl* 1116 iam nunc *B* 1117 numquam *Brix, Habich*: umquam *cod.* (i. 9) postillac (*ita* B^2) umquam *Ritschl* uos tum *Colvius*: uostrum *cod.* 1121 potius *Messenioni dat Abraham stud. Plaut.* 226 1127 *lacunam indic. Ritschl*

* * * * * * * et patrem esse mortuom,
auo' noster mutauit : quod tibi nomen est, fecit mihi.
MEN.[1] credo ita esse factum ut dicis. sed mihi hoc ré- 1129
sponde. MEN.[2] roga. 1130
MEN.[1] quid erat nomen nostrae matri? MEN.[2] Teuxi-
marchae. MEN.[1] conuenit.
o salue, insperate, ánnis multis post quem conspicor.
MEN.[2] frater, et tu, quém ego multeis miserieis, laboribus
usque adhuc quaesiui quemque ego esse inuentum gaudeo.
MES. hoc erat quod haec te meretrix huius uocabat nomine : 1135
hunc censebat te esse, credo, quom uocat te ad prandium.
MEN.[1] namque edepol iussi hic mihi hodie prandium appa-
rarier,
clam meam uxorem, quoi pallam surrupui dudum domo,
eam dedi huic. MEN.[2] hanc, dicis, frater, pallam quam
ego habeo? MEN.[1] ⟨haec east⟩.
quo modo haec ad te peruenit? MEN.[2] meretrix huc ad 1140
prandium
me abduxit, me sibi dedisse aiebat. prandi perbene,
potaui atque accubui scortum, pallam et aurum hoc ⟨apstuli⟩.
MEN.[1] gaudeo edepol si quid propter me tibi euenit boni.
nam illa quom te ad se uocabat, memet esse credidit. 1144 1145
MES. numquid me morare quin ego liber, ut iusti, siem?
MEN.[1] optumum atque aequissumum orat, frater : fac caussa
mea.
MEN.[2] liber esto. MEN.[1] quom tu es liber, gaudeo, Mes-
senio.
MES. sed meliorest opus auspicio, ut liber perpetuo siem. 1149 1150

1132 *accedit A* multis annis P^{CD} postquam AP^{CD} 1135 *vel* huiiu' 1137 hic mihi hodie iussi *P, A n. l.* : *trai. Schoell* apparier *Camerarius* : apparā *P ut vid., A n. l.* 1138 quoi B^2 : quia *P, A n. l.* : quoiam *Redslob* 1139 haec east *add. Vahlen* (*A n. l.*) 1140 ⟨quae⟩ huc *Ritschl* 1141 *vel* aibat 1142 dotaui *P* abstuli *add. Onions* (*A n. l.*) 1144, 1145 memet *Ritschl* : me *P, A n. l.* 1146 seam *P, A n. l.*

MEN.[2] quoniam haec euenere, frater, nostra | ex sententia,
in patriam redeamus ambo. MEN.[1] frater, faciam, ut tu uoles.
auctionem hic faciam et uendam quidquid est. nunc interim
eamus intro, frater. MEN.[2] fiat. MES. scitin quid ego uos rogo?
MEN.[1] quid? MES. praeconium mi ut detis. MEN.[2] dabitur. MES. ergo nunciam
uis conclamari auctionem? MEN.[1] fore quidem dieseptumi.
MES. auctio fiet Menaechmi mane sane septumi.
uenibunt serui, supellex, fundi, aédes, omnia.
uenibunt quiqui licebunt, praesenti pecunia.
uenibít—uxor quoque etiam, si quis emptor uenerit.
uix credo tota auctione capiet quinquagesies.
nunc, spectatores, ualete et nobis clare plaudite.

1151 euenerunt *P* nostra frater *Gruterus, fort. recte* (ii. 1) : fr. nobis *Camerarius* 1152 frater *Menaechmo II dat A* 1154 frater *Menaechmo II dant alii* 1155 mihi *codd.* ego *A* 1156 fore? MEN.[1] equidem *Bergk* 1161 auctione tota *Bothe* (*A n. l.*) quinquagesisaes *A* : quinquagesimas *Leo*

NOTES

ARGVMENTVM. Aulus Gellius (iii. 3. 1) mentions one Aurelius Opilius (84 B. C.) as the author of Plautine '*indices*', which may be identified with the acrostic arguments extant in the Palatine group of MSS. for all the plays except the *Bacchides*. In any case the acrostic arguments are probably to be ascribed to the period of the revival of Plautine studies, 150–50 B. C. Non-acrostic arguments are also attached to five of the plays (*Amph.*, *Aul.*, *Merc.*, *Mil.*, *Pseud.*) ; they date from the second century A. D., and have been ascribed to a Carthaginian scholar who wrote metrical arguments to the books of the *Aeneid* and the plays of Terence.

1, 2. **Mercator . . . ei . . . mors optigit** : colloquial looseness of construction : cf. prol. 57–9 *Epidamniensis ill' . . . ei liberorum . . . nihil erat*; so also 311–15.

1. **quoi** : cf. *aliquoi* 623. This is the usual spelling in inscriptions of the late Republic and early Empire. Quintilian, who lived during the first century A. D., says (i. 7. 27) that in his younger days the spelling *quoi* was the rule, but that later the practice arose of writing *cui*. The earliest form was *quoiei*; cf. 493 *quoii*. Scan *quŏĭ er|ant*.

2. **surrupto** : this Plautine form of the participle arises from confusion with the present, which was in O.Lat. written *surripio* or *surrupio*, unaccented *ă* becoming before labials an indeterminate sound, written *i* or *u*. The later form appears below in *surrepticius* (3, 7), for which Plautus writes *surrupticius*, *Curc.* 205 ; cf. Prol. 60, 68.

Hiatus at a caesura (as in this line and the next) is not as such permissible ; see Introd. 7. IV. C. b, p. 53.

4. Scan *făcĭt* | *Menaechmum* ; see Introd. 7. I. A. a. i, p. 42.

e, 'after being', i. e. 'instead of'.

7. **alitus** : this form is found once in Livy, and perhaps is to be read in Cic. *Planc.* 81.

8. **Menaechmum . . . ciuem** : predicative. The hiatus is faulty.

9. **eumque appellant**, sc. *Menaechmum* ; or perhaps = 'accost him'.

10. **I = ii.** **fratres** : predicative.

PERSONAE. **Peniculus** : this diminutive of *penis* (= *cauda*), used as a common noun, signified, according to Festus, either a horse-tail whisk used for dusting furniture (especially tables,

cf. 78), and boots (cf. 391), or a long sponge ('loofah') used for a similar purpose. The point of its application to a parasite appears from 77 seq.

Menaechmus (Μέναιχμος) and **Sosicles** (Σωσικλῆς) are rather high-sounding names for two merchants. Menaechmus I and II correspond to Men. of Epidamnus and Men. of Syracuse respectively. In the first Folio of Shakespeare's *Comedy of Errors* the corresponding characters (Antipholus of Ephesus and Ant. of Syracuse) are distinguished as Sereptus (= *Surreptus*) and Erotes or Errotes (= *Erraticus*).

Erotium: Ἐρώτιον, 'darling'; cf. *Philematium* (*Most.*), *Philocomasium* (*Mil.*), *Philotium* (Ter. *Hec.* 81), &c. Such neuter diminutives are usual names for courtesans.

Cylindrus: Κύλινδρος, 'rolling-pin'; a suitable name for a cook.

Messenio: Μεσσηνίων: a slave was frequently named after the country of his origin; cf. *Cario*, *Dorio*, *Lydus*, *Syrus*, *Geta*, &c.

Scaena Epidamni: see on 32, 263–4.

PROLOGVS. In Roman Comedy, a Prologue, where there was one, served one or both of two purposes: (1) like the παράβασις of Old Greek Comedy it gave the poet an opportunity of answering his critics and of asking the audience's favourable attention: Terence's prologues, which are all genuine, are wholly of this kind; (2) like the opening speeches of Euripides' plays and the prologues of Middle and New Greek Comedy, it explains everything necessary for the understanding of the plot. The prologues attached to Plautus's plays are mainly of this kind; but it cannot with certainty be stated that any of the twelve regular prologues extant are genuine except those of the *Aulularia*, *Rudens*, and *Trinummus*. The Plautine prologues merely serve the purpose of a programme, and are spoken, not by one of the characters of a play, but by an extraneous character (e. g. the *Lar Familiaris* in *Aulul.*) or by a member of the *grex* specially dressed for the part (*ornatu prologi*); for the latter device cf. the Prologue in Shakespeare's *Henry V*.

Among the indications of the spuriousness of the present Prologue may be mentioned the large proportion of metrical difficulties (13, 26, 39, 67, &c.); the frigid witticisms (3, 49); the needless repetitions (43, 48); the contradiction between ll. 6 and 15; and the abruptness of l. 7. Possibly the Prologue is composed of three different fragments (1–6, 7–16, 17–end) unskilfully patched together.

1, 2. **salutem . . . propitiam . . . nuntio**: either 'I give you auspicious greeting', or 'I wish you health and good luck'. For the expression cf. *Trin.* 837 *pax propitia*.

3. **adporto**: technical term for introducing a play; cf. Ter. *Phorm.* 24 *adporto nouam Epidicazomenon*. The weak joke which follows turns on the literal sense of *adporto*.

6. Brix[5], who claims the prologue as genuine, explains the contradiction between this line and 15 by saying that this promise is made to secure the attention of the audience; when silence prevails, the speaker changes his tone and promises them good measure running over (14–16). This seems rather far-fetched.

7. See introduction to Prologue above. No satisfactory meaning can be assigned to *atque* here. A further indication that the Prologue is a piece of patchwork is the change in the speaker's attitude. From here onwards he seems to represent the author (cf. 10, 23, &c.), whereas in 1–6 he represents the acting manager (cf. 3).

8. **autumant**)(*factum dicitur* 10. To whom does this refer? Perhaps 7–12 are taken from some Greek comic prologue without regard to their pointlessness on a Roman stage.

9. *quŏ ĭl|lud*: see Introd. 7. IV. A. a. ii, p. 51.

illud = *argumentum*, or perhaps the play generally.

10. **nusquam dicam**: sc. *aliquid factum esse*; **ubi** = *ibi ubi*. 'I shall not say that a thing happened anywhere but where I am informed it did happen.'

factum dicitur: i. e. by his imaginary informant; cf. 22 and 46. Similar devices are common in our modern novels.

11. **atque adeo**: corrective; see 21 note.

graecissat, 'has a Greek setting'. In a fragment of Poseidippos ἀττικίζειν and ἑλληνίζειν are opposed. *z*, which, like *y*, is not found in inscriptions before the end of the seventh century A.U.C., is usually represented in O.L. by *ss*; cf. *cyathissare* (303), *badisso*, *tarpessita* (= τραπεζίτης), &c.

12. **sicilicissitat**: comic prolongation into frequentative form. See Introd. 3.

13. **antelogium**: a hybrid word = 'prelude, preface'. The hiatus before *hoc* is not admissible; see App. Crit. If Lindsay's suggestion is adopted, *hoc fini* is to be taken in the sense 'thus far'; cf. *osse fini* 859.

14, 15. 'I will give you (your allowance of) plot, measured not by the bushel,' &c. The speaker assumes the rôle of a steward giving slaves their rations. Slaves on a farm received four *modii* of corn a month, free labourers, whose work was easier, three *modii* (cf. *trimodio*, 15). Perhaps there is a punning allusion to the phrase *argentum metiri*, to pay money by weight (wholesale).

demensum: depon. participle with pass. force: the neut. is used as a substantive = 'allowance'. Cf. *Stich.* 60.

15. **ipso horreo**: cf. the phrase *de dolio haurire*. See also on 6 above.

16. Scan *ădĕst*; see Introd. 7. I. A. a. i, and cf. 17 *fŭĭt* | *Syrācusis* (or *fŭīt*).

19, 20. **mater . . . quae mammam dabat**: i. e. *nutrix*)(*mater quae pepererat*. Sometimes *mater* alone is used in this sense, as *Cist.* 192: Verg. *Aen.* viii. 632 (of the wolf suckling the twins).

21. **neque adeo**, 'nor even'. *adeo* in Plautus means (1) 'in addition to that, furthermore', as here, 296, and 596; or (2) 'up to that point or degree'.

22. Scan *ūt quĭdem ĭl|le*, and cf. 336, 837 *ĭta ĭlla*, 789, 958. See Introd. 7. I. C. a. For the appeal to imaginary evidence cf. 10 and *Poen.* 62 seq. *propterea apud uos dico confidentius Quia mihi pollictor dixit*, &c.

23. The force of the final clause is '(I tell you this) *ne . . . censeat*,' sc. *me illos uidisse*. Scan *ĕgo ĭllŏs*; see Introd. 7. I. C. b, and cf. 41 *ĭta ĭllúm*, 46, 246, 535, &c.

24. **postquam iam . . . sunt**: the addition of *iam* makes the present the appropriate tense, as with *ubi iam* and *quoniam* (= *cum iam*). *Postquam* is also found with historical present in the sense of 'after' when the main verb is in the same tense; cf. *Capt.* 24 *postquam belligerant . . . capitur alter*. See also on 34.

septuennes: cf. 1116.

26. Hiatus at caesura doubtful; Hermann proposes *geminorum*; Onions, *hunc alterum* (confusion of *-inum* with *hunc*, and haplography; cf. 276 note), to balance *illum . . . alterum* 28.

27. **mercatum**: probably local.

simul: redundant with *secum*; cf. 736.

28. **illum . . . alterum**: the use of *illum* here perhaps foreshadows its use in late Latin as an article, a use fully developed in its Romance derivatives (Fr. *le, la, les*, &c.). But see 26 note. Scan *ăpŭd | matrem*; cf. 208, 795, 1034.

29. **quom . . . uenit**. For the present cf. 1136.

30. **mortales multi**: an expression also found in prose; cf. Cic. *Div. in Caecil.* 25; Livy iii. 30. 8.

32. Epidamnus, originally a colony of Corcyra, afterwards became a Roman colony, when its name was changed to Dyrrhachium: for the reason see 263–4. It is now Durazzo, on the Illyrian coast opposite Brindisi.

33. **Epidamnium** is either a colloquial lengthening of the word, used *metri gratia* (cf. 12 *sicilicissitat*, and 1161 note), or conceals an original reading *Epidamnum eum* (Seyffert).

34. **postquam . . . perdidit**: usual tense after *postquam* in Plautus, who never uses the pluperfect; Terence does so, e.g. *Andr.* 177.

35. **animum despondit**: *despondeo*, meaning originally 'pledge, promise', acquires the signification 'give up, resign', and is used frequently by Plautus in this phrase with sense 'lose courage, lose heart'; so Livy iii. 38. 2 and elsewhere. Hence our 'despond'.

eaque . . . aegritudine = *eius rei aegritudine*. Scan *ēaque* by synizesis; cf. 37 *ēa*, 151 *ēo*, 428 *ēadem*.

37. The scansion *Sўrăcūsas* (not found elsewhere) seems a further proof of non-Plautine origin. Brix, however, supports it by *Merc.* 846 *amĭcĭtiam*; *Amph.* 930 *pudĭcĭtiam*. See Introd. 7. I. B. a.

38. **surruptum** : see on Arg. 2.

39. The scansion *Tă|renti* (not found elsewhere) and the scansion *Tărĕn|ti* with hiatus are both unsatisfactory.

40, 41. **immutat . . . ita . . . dilexit** : loose paratactic construction for *ita dilexit ut immutauerit* ; cf. 94–5, 102–3.

40. **huic** : disyllabic ; Prologus is speaking as if he were in Syracuse ; cf. 49.

huic . . . alteri = *illum alterum* of 28, i. e. Sosicles.

41. **illum . . . alterum** : the original Menaechmus (I), now of Epidamnus.

42. **illius** : Menaechmus. **illi** : Sosicles. The pronouns are very clumsily used.

nomen indit illi . . . Menaechmo : i. e. calls him Men. *Menaechmum* might also have been used ; but cf. 1068. The phrase *nomen indere* is used frequently by Livy, e. g. xxi. 31. 4 *mediis campis Insulae nomen inditum.*

45–6. Cf. 10 and 22. **illius** and **illum** are to be taken as referring to the *puer surruptus.*

46. **clamore . . . flagitarier** : i. e. 'cried' as missing by the public crier (*praeco*), who served the purpose of our advertisement columns and police notices. Edd. quote Petron. 92 *iuuenis non minore clamoris indignatione Gitona flagitabat.* Petron. 97 gives an actual notice of the sort ; the missing boy is described, and a reward offered for information. Brix suggests that there is a play on the other meaning of *flagitarier*, 'dunned by creditors' ; but to take it thus necessitates referring *illius* and *illum* to the *auos.* The archaic passive infinitive form in *-ier* is fairly common in Plautus and Terence ; cf. 913, 1005.

uidi : used of senses other than sight ; cf. Verg. *Aen.* iv. 490 *mugire uidebis Sub pedibus terram et descendere montibus ornos* ; Catull. lxii. 9 *canent quod uisere par est.*

47. **mox** : when the actual play comes on. **iam nunc** : now already (but *nuncĭam* = 'at once, immediately' ; cf. 1155).

48. This reiteration may be excused on the ground that it was necessary to impress upon the audience a fact without which the plot was unintelligible.

49. **pedibus** : in the double sense of 'feet' and 'feet in verse' ; for a superior joke of the same kind cf. Shakespeare, *As You Like It*, iii. 2 : *Ros.* 'Some of them had in them more feet than the verses would bear. *Cel.* That's no matter : the feet might bear the verses. *Ros.* Aye, but the feet were lame,' &c.

50. **examussim** : this adverb is found in Plautus and Appuleius only. The *amussis* was a plank used probably like the modern plank and plumb-line.

disputem : ordinary meaning 'discuss pros and cons' not applicable here ; perhaps used in sense 'make it clear on all sides' ; cf. original meaning of *puto* ('to prune') and *putus.*

51. **Epidamnum**: the accusative is natural, as he must go *to* Epidamnus before he can transact anyone's business there. It is an accusative of motion used pregnantly with a verb of rest.

52. Scan *uelít*; Plautus often retains the original long quantity of verb-inflexions in *-s*, *-t*, and *-or*, when the syllable bears ictus. See Introd. 7. III. a, and cf. 759 *aduenít*, 921, 956.

53. **ita ut det**: limitative, 'but not forgetting to give me the wherewithal'.

54. **egerit**: the force of the tense here and in 55 is 'he will find he has been acting foolishly'; cf. 661.

55. **magi' maiores**: for the double comparative cf. 978 *magi' multo patior faciliu' uerba*. For the whole of this passage cf. *Poen.* prol. 79–82. Teuffel regards 51–6 as an alternative passage to 49–50. Perhaps there is here a punning reference to the sound of the name Epidamnum (*ἐπὶ damnum*); cf. note on 263.

56. **illuc . . . unde abii**: a repetition (or alternative) of 49: the Prologue returns in imagination to Epidamnus, where he remains till the end (*uno asto in loco*; cf. 72–6). The words are also figurative; cf. Hor. *Sat.* i. 1. 108.

59. **ei**: a monosyllable; cf. 61 *eique*, 874 *ei*.

ei . . . nihil erat by anacoluthon after *Epidamniensis ill'* 57. The carelessness of colloquial speech is imitated, cf. 64–5; *Poen.* 659 *tu, sei te di amant, agere tuam rem occasiost*; Shakespeare, *Henry V*, iv. 3. 35: 'he which hath no stomach to this fight, Let him depart'.

nisi diuitiae: which he loved with a father's love.

60. **surrupticium**: see on Arg. 2.

62. **heredem fecit**: i. e. gave him his inheritance by dying (not 'made him his heir', that being implied in *adoptat . . . sibi filium* 60–1). Cf. *Poen.* 77, and see 477 note.

63. **ut ibat**, 'as he was going'. **ut . . . pluerat**, 'when (after) it had been raining'. The quantity *plūerat* is justified by a passage in Varro (*L. L.* ix. 104), where he states that in his day correct pronunciation distinguished the perfect of words like *pluo*, *luo*, from the present by a lengthening of the *u*. The original form of the word was *plouo* (cf. Gk. πλέϝω); Priscian quotes perf. *pluuit* from Livy.

64, 65. **ingressus . . . raptori**: for the anacoluthon cf. 57–9.

raptori pueri = *ei qui puerum rapuerat*; see note on 274.

66. **malam crucem**: this phrase, like *mala res*, is regarded as a single word, and so can be qualified by an adjective. See also 328 note.

67. See App. Crit. and Introd. 7. IV. C. b, p. 53.

68. **illic**: at Epidamnus.

69. **habet**: simple verb for frequentative *habitat*; cf. *Aul.* 5 *qui nunc hic habet*, Trin. 193, 390, and our old-fashioned 'keeps'.

72. **haec**: pointing to the houses represented on the stage.

74. **familiae**: the households of the stage houses; explained by

the lines following. There is also an allusion to the theatrical meaning of *familia*, troupe of actors (also *grex*).

75–6. The stock characters of a *comoedia palliata*; cf. a similar list Ter. *Heaut.* prol. 37–9. The first foot of 75 is a proceleusmatic. A line is missing from the end of the Prologue.

77. At the back of the stage stood the houses of Menaechmus I (L) and Erotium (R). Peniculus, as coming from the town, enters from the spectators' right and stands in front of Menaechmus's house. For the speech that follows cf. the speech of the parasite Ergasilus, *Capt.* 69 seq.

Peniculo: for the case cf. 43, 1068; *Capt.* 69.

78. **quia ... detergeo**: cf. our phrase 'make a clean sweep of everything on the table'. The Romans did not use tablecloths, but after a meal the tables were wiped with a *gausape*: cf. Hor. *Sat.* ii. 8. 10 *puer alte cinctus acernam Gausape purpureo mensam pertersit.* The *peniculus* also (see *Personae*: note on *Peniculus*) was used for wiping furniture.

79. **captiuos**: prisoners of war)(*serui*, slaves born to that condition.

catenis: chains by which they were fastened to a wall)(*compedes*, fetters fastening the feet together, but allowing some freedom of movement. Cf. 84–5.

81. **nimi'** simply = 'very', as usually in Plautus and Terence; cf. 94, 696; *Aul.* 208 *nimi' male timui.* Scan *meā* by synizesis; cf. 200 *meō*.

82. Scan *năm hŏmĭni*; see Introd. 7. IV. A. b. ii, and cf. 98, 292, 675.

ad malum ... malum: chains on the top of captivity.

85. **tum**, 'moreover'; the *compediti* are a different class from the *catenati*, cf. 79–80.

anum: iron rings surrounded the victim's legs, which were fastened together by a chain or rod connecting the rings. Two MSS. read *compediti ianum* (the rest *compediti anum* with faulty hiatus); hence present reading. Havet had already proposed *ii anum*.

86. **clauom**: the rivet fastening together the ends of an iron bar bent into a ring for use as a fetter (cf. last note).

eae: pronominal subject attracted to gender of complement; 'this (way of treating slaves)'.

87. **uoles**: generalizing future.

88. **esca ... uinciri**: cf. our expression 'tethered by the tooth'.

89. Scan *ăpŭd ménsam*; see Introd. 7. I. B. b. i. There is doubtful hiatus at the caesura; see App. Crit.

deliges: jussive; cf. *Amph.* 928 *reddas meas* (*res*).

90. **edit**: cf. 249; this and other subjunctives in *-im* were originally optatives (e. g. *sim* = ἐσίην).

91. The hiatus at the caesura is perhaps admissible if we allow for the original ablative termination in *-d*. But see App. Crit.

ad fatim used thus adverbially implies the existence of a nom. *fatis* (*satietas*); it is also used as an indeclinable substantive, *adfatim* (= *satis*), cf. 457; *Mil.* 980 *tibi diuitiarum adfatimst.*

92. **numquam . . . fugiet**: for the sentiment cf. Hor. *Sat.* i. 5. 67 *rogabat Denique cur umquam fugisset, cui satis una Farris libra foret.*

capital = *facinus capitale*. There should be a heavy stop either at *fecerit*, or (better) at *fugiet*.

93. **dum** = *quamdiu*. Scan *dŭm ĕo*; see Introd. 7. IV. A. b. i and cf. 413 *nŭm ĭstaec*, 449 *dŭm hieto*.

94. Scan *ĭta ĭstaéc*; see Introd. 7. I. C. b, and cf. 265, 335, 528, &c.

lenta, 'elastic'; cf. next line.

95. **extendas**: this use of 2 pers. sing. of subjunctive in general statements is found elsewhere in Plautus, as well as in later writers; cf. *Bacch.* 63 *ubi periclum facias aculeata sunt.* The mood corresponds to Gk. indefinite subj. with *ἄν*. See also notes on 103, 502.

96. **nam** introduces the particular application of his remarks.

quo: adverb of place substituted for personal relative: so *unde?* for *a quo?* 783. As an alternative, *eo* in this line may be taken as adverb, and *eo* in 97 as main verb of 96–7.

97. **iudicatus**: an insolvent debtor was handed over by the praetor to his creditor, who kept him in his house in a state of semi-slavery. In this case Peniculus has adjudged himself to Menaechmus; he goes willingly and hugs his chains (i. e. *uincla escaria*). Cf. *Asin.* 937 *iudicatum me uxor abducit domum.*

98. **alit . . . educat**: Nonius distinguishes thus: *alere est uictu temporali sustentare, educare autem ad satietatem perpetuam educere.* Cf. 905.

99. **facit**, 'practises'.

100. **ita est** = *huiusmodi est*: colloquial use of adverb with *esse*; cf. 258, and see note on 485.

ipsus: this form, relatively to *ipse*, is more frequent in Plautus than in Terence. Both *ipse* and *ipsus* are composed of the demonstrative *is* strengthened by the particle *-pe* (seen in *quippe*), and the pronoun-stem *so-*, which appears in the one case as *-sĕ* (= *-sŏ*), and in the other as *-sus* (= *-sos*), these suffixes corresponding in form to the Gk. *ὁ* and *ὅς* respectively.

escae maxumae: descriptive genitive qualifying *ipsus*; 'himself a hearty eater'; cf. Hor. *Od.* i. 36. 13 *multi Damalis meri.*

101. **Cerialis**, 'worthy of Ceres' festival'. The *Cerialia* took place in the Circus and lasted from the 12th to the 19th of April; the celebrations included heavy banquets.

102. **struices . . . patinarias**: probably pyramids of various dishes arranged on stands. Cf. Massinger, *City Madam*, ii. 1: 'The dishes were ranged one upon another As woodmongers do billets.'

103. **standumst**: usually a guest could help himself without rising from the *lectus*.

petas: for this mood, parallel to Gk. subjunctive with *ἐάν*, cf. 95, and see Sonnenschein's *Rudens*, note on 1021. Tr. 'should you seek'.

104. **iam . . . multos**: cf. *Asin.* 428 *triduom hoc unum*; *Rud.* 137, &c., and our colloquial, 'I haven't been there these three days'.

105. **domi domītus sum**: this, the MSS. reading, is taken to mean, 'I've been living the domestic life at home', *domītus* being regarded as a comic fourth-conjugation form such as we find in *Mil.* 34 *ne dentes dentiant*. On the analogy, however, of *Capt.* 84 *ruri rurant*, and of a deponent form *ruror* quoted by Nonius from Varro, Lindsay suggests that a first-conjugation deponent form, *domātus*, should perhaps be read here: a copyist would be likely to change it to the more familiar-looking *domitus*. Vahlen suggests *dominatus sum*, 'I have been playing the host'.

cum careis meis would naturally mean 'with my dear ones' (i. e. children, &c.); but Peniculus explains his use of the phrase in the next line.

106. To him everything he has to pay for out of his own pocket is dear; cf. *Aul.* 374–6, where the miser Euclio complains of the dearness of provisions.

107. **id quoque iam**, 'then there's this further trouble'; *id* stands in anticipatory apposition to the whole sentence; so with other neuter pronouns, e. g. *istuc* ('by the by') 536; this is the real construction of *utrum* used as a disjunctive interrogative particle.

instruontur: his dainty dishes are drawn up like a regiment; the table is the parasite's battlefield. The metaphor is continued in *deserunt*. Cf. *Capt.* 158–64, where various dishes are compared to various kinds of troops.

109. **Menaechmum**: thus the character is introduced to the audience; cf. 180, 218, &c.

eccum stands for *ecce* + *hum* (i. e. *hunc* without the demonstrative suffix *-ce*); for the construction see on 179–80.

110 seq. Menaechmus's wife follows him to the door to see where he is going, but is soon (127) driven indoors by his abuse. For the metres 110–34 see Schema Metrorum, p. 213; and on the metres of Cantica generally see Introd. 6. II. F, p. 33.

110. **sies**: this form of the subjunctive was originally an optative (*esies* = *εἴης*, &c.). The influence of the forms *simus*, *sitis* (= *εἶμεν*, *εἶτε*), led to the gradual disappearance of the *e* in *siem*, *-es*, *-et*, *-ent*. See Lindsay's *Captivi*, 193 note.

inposque animi, 'unable to control your feelings'; like *conpos*, *inpos* is followed by the genitive of respect. Cf. the late use of *inpotens*.

111. **esse odio** supplies the passive, as *odio habere* the present active, of *odisse*.

uideas: subj. by attraction to the mood of *habeas*; see 556 note.

113. **faxis, faxo**: this 'future-perfect' form was originally an S-Aorist Subjunctive. While Plautus uses *fecero* absolutely, he uses *faxo* usually with another verb following, either syntactically in the subjunctive with *ut* or (as here and 539–40, 644) alone, or paratactically in the future indicative, as 326 *madebunt faxo*. It has the sense 'I'll see to it that' or 'I'll warrant that'. Scan *fáxĭs fāx|o*.

uidua: used not only of a widow, but of a woman divorced, or separated from her husband (e.g. of Penelope, *Stich.* 2ª).

114. Scan *fŏrĭs | íre*; cf. Introd. 7. I. B. b. ii, p. 43.

115. Scan *quŏ̄ ĕgo ĕām*: two short syllables are substituted for one long at the beginning of the cretic. On *quŏ̄* see Introd. 7. IV. A. a. i, p. 51, and cf. 618, 789.

116. **quid feram**, 'what I'm bringing in'; this and the next question she asks on his return.

117. **portitorem**: a *portitor* combined the functions of a custom-house officer and a modern immigrant official; like Men.'s wife, he pried into everything and asked too many questions. For the metaphor cf. *Asin.* 159, 241; Cic. *ad Att.* ii. 16. 4.

119. In this trochaic line the first foot is a proceleusmatic, the second an anapaest.

nimium . . . delicatam, 'I have spoilt you'.

ut facturus, sc. *sum*, 'how I'm going to act': *sum* (*est*, &c.) is sometimes omitted in tenses where it is an auxiliary; cf. *Asin.* 271 *hanc quidem quam nactus praedam*; *Amph.* 964. In Plautus the indicative is frequently found in an indirect question-clause; cf. 207 note, and see Lindsay, *Syntax of Plautus*, p. 66.

121. **lanam**: for making clothes. As in the mediaeval English family, all clothes were made at home.

aurum: trinkets.

uestem: curtains, rugs, coverlets.

purpuram: for trimmings.

quicquam: probably adverbial.

122. **malo**: *caueo* is used also with *ab* and ablative, 151, and with accusative of neuter pronoun, 265, 786.

si sapis: used often with fut. or imperative in the apodosis: sometimes *si sapies* is found, e.g. *Rud.* 1391. For the sentiment Brix compares Eur. *Androm.* 938 *τί γάρ μ' ἐχρῆν | πόσιν φυλάσσειν, ἢ παρῆν ὅσων ἔδει*;

123. **atque adeo**, 'and further'; see on 21.

serues = *obserues*; so in 216.

ob eam industriam: ironically, 'to reward your zeal'; cf. 791, *Merc.* 1026.

124. **condicam**: used of inviting oneself to dinner: cf. Cic. *ad Fam.* i. 9. 20 *cum mihi condixisset, cenauit apud me.* As it was at Erotium's house that Men. intended to dine, and *ducere scortum* is a common phrase for indulging in illicit passion (*Most.* 36, 960;

Truc. 678, &c.), Acidalius rearranges the line *hodie ducam scortum atque aliquo ad cenam condicam foras.*

125. **loquitur**: i. e. *male loquitur.*

126. Scan *prŏfĕc|tŏ*: *me* is not to be elided, but cannot bear ictus.

127. **euax!** a cry of exultation; cf. *Bacch.* 247, 725.

128. **amatores mariti,** 'roving husbands'; *amator* 'a gallant')(*amans*, one honourably in love. Men. thinks he ought to receive a testimonial for striking such a blow for the emancipation of husbands.

129. **pugnaui** refers to his theft of the *palla* as well as to his verbal victory.

130. **hanc . . . pallam**: cf. *Asin.* 885. He lifts a corner of his *pallium* and shows that he is wearing his wife's *palla* underneath it. The *palla* was the ordinary out-door garment ('mantle') of a Roman lady: the *pallium* was worn by actors representing men in a *comoedia palliata.* Cf. 658.

131. **sic,** 'as I have done'.

132. **fabre,** 'in a workmanlike manner', i. e. 'it's a masterpiece': cf. *Cas.* 861 *haec* (*fallacia*) *est fabre facta ab nobis.*

133. **meo malo**: because he originally paid for it. It is *lepidum*, &c., to throw away money.

damnum: i. e. Erotium; cf. 137, where he calls Peniculus his *Commoditas*; so *Curc.* 678 *sed eccum lenonem, incedit, thensaurum meum.*

deferetur: this verb is often used of gifts to a mistress; so too *degero.* Cf. 173, 508 note.

134. **nostrum . . . socium**: genitive; cf. *Pseud.* 678 *doctum hominum.*

salute: modal abl., as *Rud.* 910: with *cum* in *Merc.* 811 (*rediit*) *cum quidem salute familiai maxuma.*

136. **insidias . . . praesidium**: continuing the military metaphor of 134–5. For the pun cf. 191 *induuiae . . . exuuiae.*

137. **mea Commoditas,** &c.: i. e. *qui commode et opportune aduenis*; tr. 'My Suitability, my Seasonableness'. A fashionable and affected mode of speech, similar to that practised by the Euphuists of Elizabeth's day; e. g. Piercy Shafton in Scott's *Monastery*, c. xv: 'Be henceforth named, for example, my Protection, and let me be your Affability.'

138. **quid agis?** mode of salutation, cf. Hor. *Sat.* i. 9. 4 *quid agis, dulcissime rerum?* Pen. takes the question literally; cf. *Most.* 719 SI. *quid agis?* TR. *hominem optumum teneo.*

genium, 'guardian angel', a title conferred by parasites on their patrons, cf. *Capt.* 879.

139. **per tempus** = opportunely.

140. **commoditatis . . . articulos**: lit. the smallest divisions of the suitable time; i. e. how to hit the suitable moment to a nicety; cf. Cic. *pro Quinct.* 5. 19 *in ipso articulo temporis*; Ter. *Ad.* 229 *in*

ipso articulo simply. Warner here translates: 'I know how to come alwaies in the nicke'. (On Warner's Translation see Introd. 5.)

141. **facinus luculentum**: Men. means himself dressed in the *palla*, but Pen.'s mind is running on culinary matters, of which he professes (142) to be a connoisseur.

142. **reliquias**: i.e. of the supposed dish.

143. **enumquam** (= *en* + *umquam*): used by Plautus and Terence to introduce a rhetorical question; cf. 925.

tabulam . . . pariete: a picture hanging on a wall, not a fresco.

144. **ubi . . . raperet**: subj. shows that no particular picture was meant. For this generalizing subjunctive in a relative clause cf. *Rud.* 313–15 *ecquem . . . uidistis . . . qui duceret*, ibid. 320.

Catameitum: this was the form into which Ganymedes was corrupted in popular Latin speech; so *Adoneus* for *Adonis*: for similar corruptions of Greek names cf. *Proserpina* for *Persephone*, *alcedo* for *alcyon*, &c. Later *catameitus* becomes a common noun = an effeminate or depraved person; cf. Cic. *Phil.* ii. 31. 77.

145. Scan *sĕd quĭd ĭs|taĕ*; cf. 391 *quĭs ĭs|te ĕst*, 791 *ātque ŏb ĭs|tānc*.

146. **ecquid . . . similiter?** 'don't I make a perfect resemblance?' *ecquid* is often used by Plautus adverbially, merely as an interrogative particle; cf. 163. For *adsimulo* used absolutely cf. Ter. *Phorm.* 210 *quid si adsimulo? satinest?* and for *similiter* redundant cf. Phaedr. v. 5. 34 *scurram multo similius imitatum*. Men. spreads out his *pallium* like an eagle's wings and displays the effeminate garb beneath.

Scan *qui ĭstĭc ĕst* | *ŏrnatus*; cf. 234 *sex|tŭs ĕst pŏst|quam*, 889, Introd. 7. I. B. b. i, p. 43; but see App. Crit.

147. There is hiatus at change of speakers; or read *med.* Cf. 299, Introd. 7. IV. D. b, E, pp. 55–6.

Peniculus is unwilling to pay the desired compliment till he is satisfied that a dinner is forthcoming; cf. 150.

149. **audes**, 'won't you be good enough . . . ?' polite use; cf. 697 note.

de tuo: without prompting.

150. **qua gratia** = *cuius rei gratia*.

151. **aps te caueo**: cf. *Pers.* 316 *caue sis a cornu*; for other constructions of *caueo* see 122 note.

caueo cautius: probably a popular turn of expression like *propere properare*, &c.

152. With the reading in the text this line is to be taken as a continuation of Men.'s *perge*, ⟨*perge*⟩, 150. He is going to say 'Come along, do (to a place where we may celebrate a wake over the departed day)', but the Parasite, thinking that by *perge* he means 'Go on praising me', interrupts him, 150–1. The scansion *ăt|que hŭnc* (on which see Introd. p. 31, note 3, and 7. I. B. b. i) is doubtful; but

this arrangement gives better force than to regard the line as independent of *perge*, 150, and to read with Onions *habemus, hunc*, or with Vahlen *clam uxorem est ubī sepulcrum habeam átque hunc comburam diem* (which throws a faulty emphasis on *atque*). See App. Crit. The metaphor is from a corpse about to be laid on the pyre and interred (the *cena* being taken in the evening, when the day was dead); it is continued in 153 *incendo rogum* and 154 *ad umbilicum . . . mortuos*; perhaps there is a reference to the *nouendialis cena*, or 'funeral baked meats'. Cf. too the opening of Gray's *Elegy*. Havet, who agrees with Ussing in regarding *sepulchrum* as a corruption due to the words following, proposes to read *clam uxorem ubi sit pulchre habemus quî hunc c. d.*; 'we have the means of celebrating the day's wake where we can enjoy ourselves,' &c. An objection to this is that the order is confused.

153. **aequom oras**: possibly 'that's a reasonable request', in reference to *perge*, 150; more probably the meaning is, as usually in Plautus, 'what you say is reasonable'; cf. *Most.* 682; *Pers.* 587.

incendo: the pres. indic. 'deliberative' is usual after *quam mox* in colloquial Latin; cf. *Bacch.* 775, *Mil.* 1406 *quam mox seco?* and, in English, phrases like 'How soon do we start?'

154–5. **ad umbilicum . . . mortuos**: i. e. it is already afternoon. The use of *umbilicus* (as of ὀμφαλός in Gk.) is common in the sense of 'middle'; it is imitated by Milton, *Comus* 520: 'Within the navel of this hideous wood.' Havet, regarding the transference of this meaning of *umbilicus* from the sphere of space to that of time as impossible (though a similar confusion occurs below, 177, by way of a joke), suggests that here, as in Pliny, *N. H.* vi, § 212, the word refers to the gnomon of a sundial. He shows that the first correctly orientated sundial easily accessible to the public of Rome was one which was set up by Q. Marcius Philippus in 164 B.C., twenty years after Plautus's death, and which aroused great popular interest (cf. Pliny, *N. H.* vii, §§ 213–14). He conjectures that this line is a topical 'gag' introduced by some actor or *magister gregis* during a performance of the play at this date, and that the meaning is 'The day's half-gone already by the (new) sundial'. This is ingenious, but far-fetched; nor does it account for the combination *ad umbilicum . . . mortuos*. A more probable explanation is that the expression is a metaphor from that kind of death in which cessation of vitality proceeds from the feet upwards; cf. Plato, *Phaedo* 117 E–118 A, esp. καὶ αὐτὸς ἥπτετο καὶ εἶπεν ὅτι, ἐπειδὰν πρὸς τῇ καρδίᾳ γένηται (sc. τὸ ψῦχος) αὐτῷ, τότε οἰχήσεται, and Mistress Quickly's description of Falstaff's death (*Henry V*, II. iii. 26): 'Then I felt to his knees, and so upward and upward, and all was as cold as any stone.'

156. Note the hiatus at change of speakers, here coinciding with the diaeresis, as frequently, e. g. 379, 384, 650, 868, 937, 1075, 1077, 1094.

per solum: probably 'through the sole of my foot'; cf. *Poen.* 571 *at edepol nos tibi in lumbos linguam atque oculos in solum*, a retort to the wish *decideriut femina uobis in talos uelim*. Edd. who prefer the rendering 'through its socket' compare Stat. *Theb.* i. 55 *manibusque cruentis Pulsat inane solum*, where, however, *solum* is now generally taken as = 'the ground'.

158. **licet** gives assent to a request; cf. 213, 224, and *Rud.* 1212–26, where it occurs in this sense fifteen times in succession.

159. **leonino cauo**: cf. Ter. *Phorm.* 744 *conclusam hic habeo uxorem saeuam.*

160. **eŭ edepol**: *eu* in conjunction with *edepol*, *hercle*, *ecastor*, &c. (not to be confused with *eu!* = Gk. εὖ, cf. 174, 176), expresses surprise or indignation, and at the same time introduces an assertion; cf. 316, 908. For hiatus after interjections cf. 316, 640, 872.

ne: here an affirmative particle (= Gk. *ναί*); see 604 note.

esses: potential; either 'you would (now) be . . .' (sc. *si agitator esses*), cf. *Cas.* 811; or, 'you would have made . . .', imperf. for pluperf. as in *Mil.* 28–30.

agitator: in the chariot-races at the *ludi Circenses* a driver frequently looked behind him to see whether the next man was pressing him.

161. **quidum?** *-dum* strengthens the interrogative adverb; cf. its use as an enclitic attached to imperatives, e. g. *agedum*, *tacedum*, *cedodum*; cf. 265, 348, 386. For *qui* (adverbial ablative) interrogative cf. 396, (indirect) 337; exclamatory, 428, 451.

162. **quid ais?** 'look here', a formula used to draw attention to a new point, cf. 914; so *audin* 310. Peniculus takes the question literally; cf. 138.

enim, 'indeed', 'truly'; here, as usually in Plautus and Terence, an asseverative particle, = classical *enimuero*; cf. *Aul.* 500; *Most.* 551, &c.

aio . . . nego, 'say Yes and No to'; cf. 634, and Ter. *Eun.* 252, where the parasite Gnatho says *negat quis: nego; ait: aio. Nego*, though assimilated to the first conjugation, is probably *nec* + *aio*.

164–5. Niemeyer fills the lacuna thus: *facere coniecturam (tecum?* PE. *Eloquar recte tibi Cocti quid sit quasi coquorum) captum sit collegium*; 'I'll tell you of what sort the dish is just as correctly as if you had called in a whole Board of Cookery.' This is not justified by the traces in A (see App. Crit.), but makes good sense; *de odore* would naturally suggest cooking to Pen.

165. **captum**: probably used here as in the phrase *iudicem (arbitrum) capere.*

166. **quid olet?** Ussing connects these words paratactically with *odorare.*

apstines? either transitive (sc. *nasum*), or intr. (sc. *odorari*).

168. **nasum**: archaic form of *nasus*, common in Plautus, e. g.

Amph. 444. There is considerable confusion in Latin between masc. and neut. *o*-stems; as a rule the neuter gender is confined to things without life, but names of parts of the body fluctuate between masc. and neut.; in popular speech, as reflected by Plautus, *dorsus*, *collus*, *tergus* (m.) appear for the corresponding classical neuter forms. Generally speaking, in vulgar and late Latin the masculine tends to oust the neuter in *o*-stems.

inlutili: the last part of the word is connected with the supine-stem of *lauo*.

169. **lepide ut fastidis**, 'how divertingly you turn up your nose'; the phrase = *lepidum (est) ut f.*, the adjective being attracted by the adverb *ut*; cf. such Gk. phrases as θαυμασίως ὡς, and *Mil.* 763 *bonu' bene ut malos descripsit mores*.

decet, sc. *fastidire*; 'naturally'; explained by *furtum*, &c., 170.

170. **furtum, scortum**: a jingle, *scortum* being pronounced *scurtum*; cf. *Pseud.* 791 *furinum est forum*; *Truc.* 773 *cura cor.* Before liquids and nasals there was a tendency to pronounce *o* as *u*, especially in popular speech; Priscian (i. 26. 35 H) remarks that in rustic speech *fontes*, *frondes* were pronounced *funtes*, *frundes*; so Gk. κόθορνος, τόρνος become in Latin *cothurnus*, *turnus*.

171–2. These lines are both assigned to Men. by Niemeyer, who completes them thus: *tibi fuan⟨t qu⟩aequ⟨omque me uis: ita edepol recte omnia⟩ Elocutu's. nam ⟨ab uxore pallam surrupui mea⟩.* Certainly some line similar to the latter is needed to explain *furtum*, just as 173, 174, explain respectively *scortum* and *prandium*.

173. **hanc**: he points to Erotium's house (R.).

174. **eu!** here simply = Greek εὖ, 'bravo!', as in 176, if read there *extra metrum*: for the ordinary Plautine meaning see note on 160, and cf. *Epid.* 72 *eu edepol res turbulentas*.

175. **inde**: i. e. from the end of the *prandium*.

diurnam stellam: *Lucifer*, φωσφόρος, the morning star (= *Hesperus*, the evening star).

176. **expedite**, 'plainly'.

ferio: colloquial use of pres. indic. for deliberative subj. with *iam* in questions; cf. *Mil. Glor.* 1400 *iamne ego in hominem inuolo?* So with *quam mox*; cf. 153.

177. **uel mane etiam**, 'or rather wait a bit yet'.

mille passum: *mille* is always a substantive in Plautus; *passum* = *passuum*. 'You've delayed the flagon by a mile,' i. e. it would have been a mile nearer if you had not said '*mane*'. Cf. *Truc.* 334 *tute tibi mille passum peperisti morae*.

178. **Samiae**: i. e. fragile like earthenware. Samian ware was the commonest crockery used at Rome; cf. *Stich.* 694; Cic. *pro Mur.* 36, 75.

179–80. **eapse**: original nom. sing. fem. of *ipse* (= *is-pse*); cf. 772 *eampse*; *Most.* 346 *eumpse*; *Curc.* 538 *eopse*, &c. For shorten-

ing of the final syllable of *máne* see Introd. 7. I. A. a. ii, and cf. 225 *rĕdĭ*, 416 *tăcĕ*, 517 *iŭbĕ*.

eccam: for the formation of this word see 109 note. *Eccum, -am, eccillum, -am,* can, as here, be placed parenthetically in a sentence without affecting the construction; cf. 219, 567, 772, *Bacch.* 611 *Mnesilochus eccum maestus progreditur foras.* When a noun without a verb follows one of these words, it is normally put into the accusative; cf. 565, 898; *Mil. Glor.* 1216 *eccum praesto militem.*

179–81. **solem uides satin ut occaecatust**: *uides* is Leo's correction of MSS. *uideo.* For the late position of the interrogative particle cf. Curc. 18 *et heri cenauistine? Solem*, logically the subject of the dependent clause, becomes grammatically the object of the main (cf. Greek οἶδά σε ὅστις εἶ); this 'anticipatory' construction is common in Plautus, cf. 246, 1083. Thus the sentence = *nonne uides ut* ('how') *sol occaecatust . . . ?* For the indic. in a dependent interrogative clause cf. 207. Acidalius's suggestion *solem uide—satin ut occaecatust . . . ?* can be paralleled by *Stich.* 270–1 *hoc uide, Satin ut facete, atque ex pictura astitit?* where *satin ut* (= *satin est ut*) has the force of a very surprised *nonne*; cf. *Mil.* 1134 *satine ut Commoditas usquequaque me adiuuat!* So *satin* alone frequently stands for *nonne* or *-ne*; 522, *Mil.* 481 *satin abiit ille?*

181. **huius** in the text should be written *huiius* to indicate scansion: see page 47, note 2.

182. **extra numerum es**, 'you don't count'; lit. 'you're not reckoned in'; she means that he is not worth noticing, or that he is *de trop*; but he contrives to turn it into a compliment 183. In military language *extra numerum* = not assigned to any definite position; cf. Verg. *Aen.* vi. 545 *explebo numerum.*

183. **adscriptiuis . . . ad legionem**: explains *aliis.* These were unarmed reserves, who took the place and arms of armed legionaries that fell in a battle. They were, of course, picked troops. Pen. answers Erotium's sneer by saying: 'That's also the case of the picked reserves attached to a legion.' There is a hint, too, that he is ready to take Men.'s place with Erotium if Men. is rendered *hors de combat* (by the bottle). Niemeyer (Brix[5]), completely misunderstanding the force of Pen.'s remark, and imagining that he is protesting against being considered an *adscriptiuus*, gives 183–8 to Pen., and alters 188 (embodying a correction of Schöll) to *tuae legioni adiudicato, ut cum uiro* (Schöll: *eo*) *hanc noctem sies.* Scan *ĭdem ĭstuc*; cf. 184 *ĕgo ĭstic*, 375 *ĕgo ĭstaec*, 622 *mĭhi ĭstūc*, 651, 782, &c.

184–5. **istic** = *apud te*: for redundancy cf. *Cas.* 546 *isti apud uos.*

iussi: there is no need to adopt Acidalius's correction *iussim*; we may suppose that the question had been mooted before. There is no inconsistency with 174; the *proelium* is a drinking-match, different from the *prandium*, which is not mentioned till 208. At

the same time *proelium* is put παρὰ προσδοκίαν for *prandium*; cf. *potabimus*, *cantharo*, and *hanc noctem sies* in the next three lines.

187. For **uter**, relative, cf. 1085; *Aul.* 327.

cantharo: abl. of instrument.

188. Scan *tūa ĕst* by synizesis; there is hiatus at both pauses; cf. Introd. 7. IV. D. c, d. For *cŭm ŭtro* see Introd. 7. IV. A. b. i.

tua est legio, 'he is your regular force'; Men., who is confident of victory, does not hanker after the barren glory of an *adscriptiuus*.

cum utro: i. e. with the *legio* or the *adscriptiuus*. For another reading and interpretation see on 183.

190. **interim** = 'meanwhile', i. e. 'yet all the same', as Fr. *cependant*. Erotium catches sight of the *palla*. Niemeyer gives this line to Pen., explaining that he purposely pulls aside Men.'s *pallium* to prejudice him with Erotium.

nequis quin = *facere non potes quin*. The connexion is 'yet you're so fond of her that you must needs', &c.

aliquid: for the acc. cf. 512, 514–15.

191. **induuiae**: a word invented to contrast with *exuuiae*; for the style of joke cf. 136.

rosa: cf. *Asin.* 664 *mea rosa, mi anime*.

192. **superas . . . ut**: so in prose *uincere ut*; tr. 'you easily obtain a higher place on my list'.

quisquam qui impetrant: i. e. any of her other visitors. For plural verb with singular indefinite pronoun cf. *Pers.* 55–6 *numquam quisquam . . . fuit quin parasitando pauerint uentris suos*; *Epid.* 399 *exite huc aliquis*. See also Quintil. ix. 3.

193. **tantisper . . . dum**, 'only so long as'. This line and the next are spoken aside.

194–5. **si amabas**: the indicative is emphatic; 'if you *really* loved him'. In form the clause is an open condition in the past; cf. similar clauses with jussive subj. in apodosis, *Pseud.* 286, *Truc.* 748.

oportebat . . . abreptum, sc. *esse*: cf. 995; *Aul.* 754 *non attactam oportuit*; Ter. *Ad.* 214 *morem gestum oportuit*. This omission is invariable in Terence, and usual in Plautus. Scan *iăm ŏpōrt|ebat*; cf. *iăm ego*, 808. For general sense of this line cf. *Pseud.* 286 *si amabas, inuenires mutuom* (= *inuenire oportebat*; cf. 611 *comesses*).

mordicus: i. e. with kisses; cf. Catull. viii. 18 *quem basiabis? cui labella mordebis?*

196. **hoc**: the *pallium*, which he has now taken off preparatory to divesting himself of the *palla*.

facere: here used in religious sense, 'offer (in sacrifice)', like Greek ῥέζειν. Men. compares himself to a victorious general who, in accordance with a vow, dedicates a choice portion of his spoil (*exuuiae*) to a deity.

197. **cĕdŏ**, 'give (it) here'; *cedo* is an imperative of *do* as originally conjugated, with the demonstrative particle *-ce* (cf. *hunc* = *hum-ce*, *ecce*, &c.) prefixed. Cf. 265, 544. The plural is found in the contracted form *cette*.

sic, 'just as you are', (cf. 351) explained by *cum palla*; Men. still had it on. Periculus is reminded by his patron's appearance of effeminate stage dances, which were performed in the *palla*; cf. 513.

198. **saltabo?** the future indicative is used to echo Pen.'s *salta* because (1) the imperative has no first person, (2) all imperatives refer to the future.

sanus . . . non es: cf. Cicero's delightfully pompous *Nemo fere saltat sobrius nisi forte insanit* (*pro Mur.* 6). Undignified conduct was all but criminal in the eyes of a Roman.

an tu magis? sc. *insanis*; hinting at his extravagance.

199. **saltas**: present, as we say 'if you're not (for) dancing'.

200. **ab Hippolyta**: the queen of the Amazons, whose famous girdle was coveted by Admete, daughter of Eurystheus. Hercules was ordered to procure this girdle as his sixth (or ninth) labour; cf. *Epid.* 179.

haud: most edd. transfer this word to the next line, reading *Hercules haud aeque*, to avoid hiatus after *umquam*; needlessly, as hiatus is possible at diaeresis.

200–1. **haud . . . umquam**: emphatic negative; cf. 533. Schöll assigns *meo . . . periculo* to Pen. (a parasite's flattery); but this makes 202 rather abrupt.

202. **una uiuis**: stronger than *es*; 'you're the only girl alive who', &c. For indic. with *quando*, causal, cf. 422.

morigera moribus: colloquial figure; cf. *animo . . . animatos*, 203. Scan *meīs*.

203. **hoc animo**: i. e. this *yielding* disposition.

decēt: original length of final syllable retained owing to ictus; cf. 52 *uelīt*, &c.

204. **qui . . . properent**: sneeringly, 'yes, such as . . .'. This line and 206 are asides.

205. **minis**: the Attic (silver) mina = 100 drachmae, about £3 15*s*.

anno: here 'a year ago'; cf. *Amph.* 91.

206. **ut ratio redditur**, 'on your own showing', lit. 'according as the account (i. e. of profit and loss) is given (by you)'.

207. **quid uolo**: indirect questions in Plautus are as often paratactic (with indic.) as syntactic (with subj.); cf. 181, 349, 425, 677, 685. Sometimes the two moods appear together, as *Amph.* 17 *nunc quoiius iussu uenio et quam ob rem uenerim dicam.*

scio: she has a general idea of what he wants; see on 184–5.

209. **scitamentorum**, 'dainties'; from *scitus* (partic. of *scisco*)

in its secondary meaning of 'fine, delicate'. Niemeyer gives ll. 209–12 to Peniculus, as proceeding more naturally from him; but cf. 100 *ipsus escae maxumae.*

210. **glandionidam . . . pernonidam**: these comic patronymics, formed respectively from *glandium* (kernel of pork, i. e. a tasty bit from the neck) and *perna* (ham), are in apposition to the nouns *suillam* (pork; cf. *agnina*, sc. *caro*) and *laridum* (fat bacon). 'Pork from Braunston, bacon from Hampton' is a rough equivalent. For this obsolete form of jest cf. *Pers.* 702–5 (a list of names ending *Quodsemelarripides Numquameripides*); common in Aristophanes, as *Ach.* 595–6 πολίτης χρηστός, οὐ σπουδαρχίδης, ἀλλ' ἐξ ὅτου περ ὁ πόλεμος, στρατωνίδης.

211. **sincipitamenta**: a by-form of *sinciput* (= *semicaput*), here 'pig's cheek'. Warner translates freely here, giving the equivalent Elizabethan dainties: 'Some oysters, a mary-bone pie or two, some artichockes, and potato rootes.'

212. **madida**: i. e. *elixa*, 'boiled'; cf. 326 *madebunt faxo.*

miluinam, sc. *famem*; the kite was a type of voracity; cf. *Aul.* 316; *Rud.* 1124, and the old Eng. saying 'As hungry as a gled'.

213. **ecastor**: a woman's oath, as *mehercle* was a man's, according to Gellius, xi. 6; cf. 372, 424, 614, 734.

214. **iam** of the immediate future, as 142, 174, 225.

216. **sequere tu**: addressed to Peniculus. Hiatus at change of speaker; cf. 380, 401.

217. **hodie** does not merely strengthen the negative (as it does e. g. *Trin.* 971), but is to be taken with *perdam* in the sense 'to-day of all days'.

ut te perdam: lit. 'on condition of losing you'; *ut* = Greek ὥστε or ἐφ' ᾧτε. We should put it round the other way: 'I wouldn't lose you for all the riches of heaven.' Cf. Ter. *Phorm.* 165–6 *ut mi liceat tam diu quod amo frui Iam depecisci morte cupio.* At the end of this line *exeunt* Pen. and Men.

218. **euocate**: addressed to slaves in attendance.

intus, '*from* within'.

Culindrum . . . coquom: from 275 *uae tergo meo* it is evident that Cylindrus is a slave; for the bearing of this fact on the authorship of the original see Introd. 3, pp. 13–14. Erotium evidently belonged to the upper crust of the demimonde.

219. The hiatus is justified by the break in the sense occurring in conjunction with the diaeresis. See Introd. 7. IV. D. c. i, p. 55.

nummos: in the absence of a qualifying adjective (e. g. *aureus*), *nummus* in Plautus usually means a *didrachmon* or two-drachma piece (about 1*s.* 6*d.*); cf. *Truc.* 561–2 where Cyamus calls *quinque nummi* the *pars Herculanea* (i. e. tenth) of a *mina* (= 100 *drachmae*). In accordance with the Greek setting of *comoediae palliatae* Roman coins are not mentioned in Plautus.

220. **uide**, 'provide'; colloquial use with *prandium*, *uinum*, &c.

as objects; cf. Cic. *ad Att.* v. 1. 3 *antecesserat Statius ut prandium nobis uideret.*

221. **neque . . . supersit**: with the punctuation in the text *defiat* and *supersit* are impersonal, and *neque . . . neque* stand for *neue . . . neue*. By removal of the stop at *satis*, 220, the words may be taken as a continuation of the relative clause. Scan *quoiusmodi* by synizesis; cf. 577.

222. Scan *ĕgo ĕt Mĕn|aechmus*; see Introd. 7. I. A. b, and cf. 320 *ăn ŏp|sono*, 468, 1009.

223. On the hiatus see Introd. 7. IV. F. To avoid it here Palmer reads *hominum unus munus*, and Muretus *munus hominum*. There is a similar joke in a fragment of Eubulus quoted by Athenaeus, i. 14.

munus . . . fungitur: the acc. with *fungor* and similar verbs is the older usage, and appears normally in Plautus with *fungor* (cf. *Trin.* 1), *potior* (dep.), and *abutor*: with *fruor* and *utor* he generally uses abl.

225. **cocta sunt**: sc. *opsonia*, or perhaps indeterminate; 'everything is as good as cooked'.

226. Menaechmus II (of Syracuse) and Messenio, as coming from the harbour, enter the stage R. (from the spectators' left), accompanied by sailors with baggage; cf. 350, 436. Men. II has left his conventional traveller's garb of *chlamys* and *petasus* at the ship, and appears like Men. I in *pallium*; hence confusion is easy. On these points cf. Introd. 4.

227. Scan *quám | quŏm éx*: this is permissible (cf. Introd. 7. IV. A. b. ii), though *quam quando* (Lactantius) and *quam si quam* (Brix) have been suggested.

228. **terram conspiciunt**: cf. the proverbial *terram uidere* expressive of relief after anxiety, as in Cic. *de Sen.* 19. 71 *ut . . . quasi terram uidere uidear*; so *pro Mur.* 2. 4.

non dicam dolo, 'I'll speak plainly', lit. 'without subterfuge'; cf. *Trin.* 90, 480.

229. **quasi . . . uideas**: *quasi* here = *quam si*, as elsewhere in Plautus; cf. *Trin.* 266 *peius perit quasi saxo saliat*; *Aul.* 231; so 1101 below *tam quasi* = *tamquam si*. The sense is 'It's a greater pleasure (to see land at all) than if you were to set eyes on the country that was (once) your own'; a humorous exaggeration. P has *quam si*, which must be altered *metri gratia*; the first foot is a proceleusmatic. Most edd. read *si*, with the sense 'It would be a still greater pleasure, if you were to see your own country'; but in A the line begins with *q* . . . Perhaps *quom* (= ὅταν) is to be read.

fuerit: the tense implies that Men. has been so long a wanderer that he can hardly be said to have a *patria*. Cf. Vergil's *fuimus Troes*. Subjunctive possibly due to 'mood-attraction'.

230. Scan *quăm|ŏb|rem*.

231. **quasi mare**: sc. *circumit*. When *circumire* is written as

one word, *-um* is not elided; as *Curc.* 451 *circŭmīrier*; cf. Hor. *Sat.* i. 9. 17 *nil opus est te Circumagi.* When elision is required the parts are separated, as Ter. *Andr.* 202 *circum itione*; cf. *Asin.* 742.

233. **nam** is here the interrogative particle, usually enclitic (as *quidnam*); cf. *Aul.* 42 *nam qur*, ibid. 44 *nam qua . . . caussa.*

quid modi . . . quaerere: cf. 244; *Poen.* 1212 *facere occasio est*; *Aul.* 341 *ne operam perdas poscere.* In Plautus the infinitive is still used to represent all cases of a verbal noun; in classical prose its oblique cases are supplied by the gerund. The latter usage is found in Plautus side by side with the former; cf. *Asin.* 882 *quid modi, pater, amplexando facies*; *Epid.* 271 *nunc occasiost faciundi*; *Amph.* 1014 *sum defessus quaeritando.*

234. Scan *sex|tŭs ĕst pŏst|quam ĕī | rei ŏpĕrām*; *rei* forms a monosyllable and is elided; cf. 764[a].

235. **Hispanos**: probably not in the Greek original, as foreign ships were excluded from the Carthaginian sphere of influence before 241 B.C.; the name is introduced here for the sake of alliteration with *Histros.*

Hilurios = *Illyrios.*

236. **mare superum**: the Adriatic.

Graeciamque exoticam: the Greeks of Hellas gave the name of ἡ ἔξω Ἑλλάς to the Greek settlements in South Italy, which the Romans called *Magna Graecia.*

238. Scan *sĭ ăcum*: hiatus with shortening of monosyllable bearing ictus; cf. 460, 751.

credo really belongs to the apodosis *inuenisses*; so *hercle Trin.* 457.

238–9. **si . . . quaereres . . . inuenisses, sei appareret**: according to Lindsay (*Syntax of Plautus*, p. 124), in a conditional sentence of this type, the verb of the protasis is in the imperfect if the protasis refers to the same time as the apodosis (in the pluperfect if it refers to a previous time); in the apodosis the imperfect and pluperfect are apparently used promiscuously: cf. 241, 460.

239. **sei appareret**: i.e. if it had been forthcoming at all; corresponding to *sei uiueret* 241.

242. **ergo**: i.e. because it is so probable.

istuc, 'your guess', object of *faciat.* *certum* and 243 *scire* are emphatic.

245. **uiuos** = *quamdiu uiuam.* Final *-os* after *u* was not written *-us* till the end of the Republican period; cf. 141 *coquos.* (See Lindsay's *The Latin Language*, p. 234.)

exsequi: sc. *rem*, 'to prosecute my search'.

246. **illum**: for this 'anticipatory' accusative see on *solem uides*, 179–80.

247. **in scirpo**, &c.: proverbial of fruitless labour. Warner tr. 'this is washing of a Blackamore'.

247 8. **quin . . . redimus?** used thus in its literal sense, *quin* (= *quî nē*, how not? why not?) with the first person pres. ind. has the force of a strong exhortation; with the second person pres. ind. (or, colloquially, imperative, cf. 416) it is equivalent to a command; cf. 382, 561, 639, 660.

248. **nisi si**: this pleonasm occurs in Cicero's *Letters*, e.g. *ad Fam.* xiv. 2. 1.

historiam: in the Greek sense, 'an account of our travels'. Cf. the title of Lucian's Ἀληθὴς Ἱστορία, which was a satire on marvellous travellers' tales.

249. It is best to take the first two clauses as protases, the last as apodosis; for the form cf. Juv. iii. 100 *rides, maiore cachinno Concutitur*. Onions seeks to avoid hiatus by reading *si caueas m.*, but obviously the logical result should form the apodosis. Tr. 'If you do what you're told, and eat (be satisfied with) your allowance, you'll escape punishment'. Brix[5] takes *dictum facessas* alone as a condition; in this case *datum edis* = 'you'll have your allowance'. The clauses may also all be taken as jussive: this suits *caueas* better ('avoid incurring punishment').

250. **tuo . . . modo**, 'your way of going on', referring to his remarks 247–8.

hoc takes up *molestus ne sis*.

em! 'there!' This interjection is the syncopated imperative of *emo*, as can be seen from its use to accompany a blow: *em tibi*, 'take that!' Cf. 1018. It must not be confused with *hem*, which expresses surprise or emotion. See Lindsay, *Syntax of Pl.*, p. 137.

251–3 are spoken aside.

252. Note the alliteration.

253. Scan *tămĕn nĕquĕ|o*, the second foot being a proceleusmatic; cf. 229, 977, 983.

255. **uiaticati . . . aestiue**, 'we are furnished in summer-fashion', i.e. lightly. In later Rome, people of fashion wore even lighter rings in summer; cf. Juvenal's sneer at the base-born Crispinus, who, to ape the great, *uentilet aestiuom digitis sudantibus aurum Nec sufferre queat maioris pondera gemmae* (i. 28-9). *uiaticati* is a comic formation, like *patibulatum*, *Most.* 56.

257. **geminum dum quaeris** qualifies *nihil habebis*; *ubi nihil habebis* qualifies *gemes*. Sense: 'you will have cause to lament, when you find you've spent everything in your search'. Note the play on words.

258. **ita est**: see on 485.

259. Scan *uŏlŭptārii*; cf. Introd. 7. I. B. a, p. 43.

260. **sycophantae**, 'sharpers'.

palpatores, 'flatterers', i.e. 'confidence-tricksters'. Cf. *Amph.* 506–7.

262. Join *nusquam . . . gentium*. Warner translates this passage: 'This towne is as full of Ribaulds, Parasites, Drunkards, Catch-

poles, Conycatchers, and Sycophants, as it can hold. Then for Curtizans, why here's the currantest stamp of them in the world.'

263–4. The name *Epidamnus* would most frequently be heard by a Roman in the accusative (e. g. in answer to the question *quo is?*). To Roman ears *Epidamnum* (*ἐπὶ damnum*) sounded unlucky; hence the joke here, and the actual change of the name to Dyrrhachium when the town became a Roman colony (cf. 32 note). A similar case was that of the Greek colony Μαλόεις, the name of which the Romans first corrupted (from the acc. Μαλόεντα) into Maleuentum, and then changed to Beneuentum.

265. **istuc,** 'what you say'. For the accus. cf. 786, *Asin.* 43 *caue sis malam rem.* See also note on 122.

266. **quid eo ueis?** sc. *facere*: *eo* is instrumental.

aps te metuo: lit. 'I have fears on your side', i. e. 'as regards you'.

de uerbis tuis, 'arising from', i. e. 'in consequence of'. Cf. 934, *Cas.* 415 *de labore pectus tundit.*

267. **duis**: an optative form (used as subjunctive) of the stem *dŭ-*, a weakened form of the stem *dou-*, a variant of *dō-*. Cf. 308 *perduint* (a true optative).

268. **tu magis amator**: *magis* means 'more than I am'; on *amator* cf. 128. MSS. of the P group read *tu magnus amator* (cf. 259 *potatores maxumei*; Ter. *Eun.* 665 *amatores . . . maxumos*), but a break after the first syllable of an anapaest is rare. Fleckeisen reads *tu amator magnus.*

269. **animi perditi** is taken to mean 'a desperate fellow'; but *perditus* means either financially ruined or morally abandoned. Lipsius suggests *perciti*, 'excitable'; cf. Liv. xxi. 53. 8 *ingenium percitum ac ferox*; Cic. *Mil.* 23. 63 *animo irato ac percito.* Plautus uses the word, *Amph.* 727, *Cas.* 628, &c., but not as an adjective.

270. **cauero**: as a general rule there is little difference in meaning between the future simple and the future perfect as used by Plautus, except that the latter denotes greater certainty; cf. *feceris*, 272. See Roby, § 1485.

272. **serua**: humorously emphatic.

me lubente feceris, 'I'll be glad if you (keep it intact)' he means: Men. thinks he means 'take it, and welcome'.

273. The 'Comedy of Errors' begins when Cylindrus, returning from market, mistakes Men. of Syracuse for Men. of Epidamnus. On the dramatic probability of the confusion generally see Introd. I.

274. **pransoribus** = *ei qui pransuri sunt*; cf. *raptori*, 65. Livy was the first prose writer to use verbal nouns in *-tor* and *-sor* participially; properly they denote permanent characteristics.

275. Scan *sĕd ĕccúm*; cf. 565 *sĕd ĕccám.* Introd. 7. I. C. b.

276. Various suggestions have been made to amend the rhythm;

see App. Crit., to which add Onions's excellent *priu' iám conuíuae deambulant* (confusion of *-ae* and *de-*, and haplography).

277. **opsonatu redeo**: cf. 288, *Cas.* 719. For historic present with *priusquam* cf. *Curc.* 637 *priu'quam moritur, mihi dedit.*

278. **di te amabunt**: formal reply to a greeting.

279. Leo restores thus: *quisquis sum? non tu scis, Menaechme, quis ego sim?* (better, perhaps, *quisquis ego sim? nescis*, &c.) which would give sense required; but see App. Crit. The eye of the scribe of P jumped from *quisquis* 278 to *quis* 279.

280. Hiatus at change of speakers coincident with caesura; or scan *ubī*; cf. *Truc.* 506.

conuiuae: plural because the parasite = *octo homines*, 223. For colloquial omission of verb cf. *Cas.* 542 *ubi tua uxor?*

282. Brix gives *certe . . . homo* to Menaechmus; see App. Crit., and cf. 288–93. The words, if spoken by the cook, are an aside; see 309 note.

283. **dixin** = *nonne dixi*: *nonne* is rare in Plautus, but is found occasionally before a vowel or *h*, e.g. *Amph.* 407; its place is taken by *-ne*, *non*, or *satin*, or even *ecquid* (cf. 146).

284. The Ambrosian palimpsest here shows traces of a line which does not appear in the P group.

286. Messenio takes *Peniculum* in the sense of 'clothes-brush', which, like a good valet, he has in his handbag.

287. **numero**: usually 'on the instant'; here 'too soon'; cf. *Poen.* 1272 *qur numero estis mortui?*

289. **porci**: a pig was the usual scapegoat among the Greeks and Romans, and was offered not only as an expiation for crime, but in cases of madness, which was regarded as a divine punishment. The conventional cure was hellebore, procured chiefly at Anticyra on the Corinthian Gulf; Horace refers to both expiation and cure, *Sat.* ii. 3. 164 *immolet aequis Hic porcum Laribus . . . Nauiget Anticyram*; cf. Aesch. *Eum.* 283 καθαρμοῖς ἠλάθη χοιροκτόνοις.

290. **sacres**: archaic and religious variant of *sacri*, as *impetrire* for *impetrare*.

sinceri: pigs ten days old were considered *puri* (free from blemish) and therefore fit for sacrifice, Varro, *de R. R.* ii. 4. 16.

nummeis: i. e. at a didrachm apiece; cf. 219.

291. Scan *iŭbĕ tĕ*; cf. 348, 1106, and see Introd. 7. I. B. b. ii.

292. Better scanned with hiatus at caesura, as the word-accent falls on the penultimate syllable of *insanum*. Lorenz proposes *ínsane ínsanum* with elision of *nam*; cf. *Aul.* 314 *parce parcum*: but this makes ictus conflict with word-accent. The hiatus is possibly due to emphasis; cf. Introd. 7. IV. D. d, p. 56.

certo scio: in classical prose *pro certo*; Cicero uses the colloquialism in letters, e. g. *ad Att.* iv. 3. 1 *auere te certo scio.*

293. **molestu's**: cf. *elocutu's* 172; see Introd. 7. I. D. c. i, p. 46

294. The spondaic word in the fourth foot expresses pained surprise; cf. the same in a similar passage, 499.

295. **sei . . . seu**: this, instead of *siue* (*seu*) . . . *siue* (*seu*) is the usual combination in Plautus.

Coriendru's: suggested by *coriandrum*, a seed used to flavour cakes.

perieris: a wish; this tense is used partly because the meaning required is 'may you be *completely* confounded', and partly because the perf. subj. in *-erim* was originally an optative form, just as the fut. perf. in *-ero* was a subjunctive. Cf. *Cas.* 399 *deliquerit*.

297. **tantum** with *quom . . . nomine* 298.

quod sciam: limitative, 'as far as I know'; the antecedent of *quod* is an adverbial acc. understood. Cf. 500.

298. **pro sano**: cf. 927 *hau pro insano*.

299. **nouisti**: here aorist, not perfect as in 294, 296; 'where did you make my acquaintance?' Cf. 337, 501.

ubi . . . nouerim: sc. *quaeris?* the subj. is usual when a question is thus echoed.

300. Scan *quŏ ămĭc|am*; see Introd. 7. IV. A. a. ii, p. 51.

302. Scan *tĭbī*; so 323, 439, &c.

303. **cyathisso**, 'fill your glass'; the *cyathus* was a ladle for transferring wine from the *crater* to the *poculum*. From Greek κυαθίζω; for the termination cf. *graecissat*, &c. 11–12.

quando temporal is used by the comic dramatists of indefinite time.

ēī: an interjection.

304. **quom nihil est**: generally speaking, Plautus uses *quom* causal with the indicative when the reason given is a plain fact; cf. *Capt.* 995 *eheu, quom ego . . . feci*. See also 309 note.

qui: instrumental ablative; cf. 452, 636, 743.

illic: dative, = *illi-ce*, as in 828, 841.

dimminuam: this verb is used by the comic dramatists in the phrases *dimminuere* (= *disminuere*) *caput* or *cerebrum*; cf. *Most.* 266, Ter. *Ad.* 571.

307. **in illisce aedibus**: pointing to the house of Menaechmus I.

308. **illi[c]**: either *illi* (adv.) must be written for *illic*, or we must read with Seyffert *habĕs* for *habitas* (cf. 69). Onions suggests *di illum omnes, qui illic habitat, perduint*, on the ground that *omnes* has been corrupted to *homines* (as often), and *illum* and *habitat* altered accordingly: this certainly suits the next line better.

309. Scan *hic|quĭdĕm qui ĭp|se*. This line is an aside; the cook dares not call Men. mad, except in a roundabout way, 310–315. Cf. 282 note.

qui . . . dicit: contrast 313 *qui . . . dicas*. Plautus seems to use indic. and subj. impartially after a causal relative; cf. *Poen.*

1031–3. Perhaps the indicative lays stress on the fact as fact (cf. 904), the subjunctive on the fact as reason (cf. 374, 443).

310. **audin** draws attention, like our 'I say!' (vulgar 'D'y'ear?').

311. **nummum illum**: either a case of attraction to the relative, or, more probably, an anacoluthon natural in conversation; 'that half-crown you promised me—you'd better buy a pig with it yourself'. Cf. 64–5, 1052.

314–15. **porculum**: see on *porci* 289.

316. **eu hercle**: cf. 731, 872, 160 *eu edepol ne*, and on these combinations see note on 160. In the absence of a finite verb they are normally followed by an accusative. Scan *eŭ hĕr|clĕ hŏmĭn|em*; hiatus after an interjection, with shortening of vowel or diphthong, is regular, see Introd. 7. IV. D. a. i; hiatus before cases of *homo* occurs often in MSS. of Plautus, and, when permissible on other grounds, may be allowed to stand, though Brix wished to change *hominem*, &c., to the archaic forms *homōnem*, &c. (see Lindsay's *Lat. Lang.* p. 367), in all such passages; cf. Introd. 7. IV. F, p. 57.

multum, 'tedious', 'wearisome'; there is too much of him. The word is so used in classical prose; cf. Cic. *de Orat.* ii. 87 *ne in re nota et peruolgata multus . . . sim.* Livy and Tacitus use *nimius* in the same way.

317–18 are an 'aside' addressed to the audience. Line 317 has more point if 316 is given to Men., as by Brix and other edd. 316, if given to Mess., is an aside, and 317 is an abrupt and awkward continuation of 310–15.

318. **quam uis**: used here, as always by Plautus, in its literal sense of '(as much) as you wish' (classical *quantumuis*).

ridiculus: in active sense.

319. **quid ais tu?** to call Men.'s attention; cf. 162.

quid ais, inquam. Impatient repetition. Menaechmus and Messenio are whispering together and pay no attention. This is Goldbacher's emendation of MSS. *qui uis*; most edd. read *quid uis*, and distribute the line thus: *quid ais tu?* MEN. *quid uis, inquam* (cf. 310). CY. *satin hoc*, &c.

hoc quod uides: he shows him the contents of the *sportula*.

320. **an opsono**: the 'deliberative' pres. indic. is colloquial, and therefore common in comedy; cf. *Most.* 774 *eon, uoco huc hominem?* So elsewhere, Juv. iv. 130 *conciditur?* Cic. *ad Att.* xiii. 40 *aduolone an maneo?* So we say 'What do we do next?'

321. **tibi . . . mulieri**: in apposition to *uobis*; out of place here; such careless order is colloquial.

321–2. **quas [tu] mulieres . . . loquere?** An expression of indignant repudiation; cf. *Pseud.* 1195 *quem tu Pseudolum, quas tu mihi praedicas fallacias?*; *Curc.* 546; Cic. *ad Fam.* ix. 16. 7 *quem tu mihi pompilum, quem denarium narras, quam tyrotarichi patinam?* Unless the first *tu* is omitted, the lines must be scanned *tĭbi ĕt păr̆ă|sīto ēt | mŭlĭĕr|ī? quās | tū mŭlĭ̆|ĕrēs|| quōs tū | păr̆ă-*

sí|tos, &c., where the double change of ictus and therefore of accent is impossible, though apparently supported by 281–2 *párasítúm . . . parasítum* (where, however, change in place of poss. adj. alone justifies it). For omission of first *tu* cf. *Curc.* 613 *quod argentum, quas tu mihi tricas narras?*

322. **quod . . . scelus**: i. e. what crime for which you are paying the penalty of madness, as manifested by your behaviour? See on 289.

323. **quid . . . rei?** 'what have you to do with me?' *rei* partitive, cf. 369–70; so in good prose, *quid hoc rei est?* 'what's the matter?' For *tíbī* cf. 302.

325. For hiatus after *tu* bearing ictus cf. 651, 744.

326. **madebunt faxo**, 'I'll warrant they'll be cooked'; colloquial paratactic construction, cf. 950 *potabis faxo*; also with subj. 113 *faxo . . . uisas*; cf. 539, 644. On the form *faxo* see 113 note.

nil morabitur: sc. *cenam*, or perhaps *me*; *morari* is always transitive in Plautus.

327. **prōin tu**, like *proinde*, introduces a command or exhortation; cf. 782.

ne . . . abeas: in O. Lat. prohibitions in the second person are expressed by *ne* with pres. subj., perf. subj., and pres. imperat. impartially.

longius ('too far'), if correct, retains the original long vowel of the comparative stem (*longiōs-*); but see App. Crit. Cf. also 846, and see Introd. 7. III. b, p. 49.

328. **numquid uis?** polite formula of leave-taking; cf. 548. The proper reply is *ualeas*. Men. takes it literally; cf. 138, and Ter. *Ad.* 432 SY. *numquid uis?* DE. *mentem uobis meliorem dari.*

maxumam . . . crucem: the simple accus., as well as accus. with *in*, is found in this phrase in O. Lat. (e. g. *Pers.* 352, *Poen.* 496). In the early stage of a language relations are sufficiently defined by case-endings; gradually the force of the case-suffix is weakened, and as the growing complexity of life necessitates greater exactness of expression, relations begin to be more clearly defined by the employment of adverbs which, occurring constantly with particular cases, become what we call prepositions 'governing' those cases. In the final stage prepositions almost entirely replace case-endings, as in modern French. Relics of the older usage in Latin appear in common phrases like *domum ire*, *rure redire*, &c.; cf. 396 *ire infitias*, 1020 *suppetias . . . aduenī*. See Lindsay, *Lat. Lang.*, p. 572. On this permissible double iambic ending see Introd. 6. II. A. f. iii, and cf. 66, 915, 1017.

329. **ire . . . te**: the line begins as though he were about to return the curse, but finishes with a thoughtful suggestion.

332. **potius quam . . . astes**: the subjunctive is commonly used in Latin to express an excluded alternative; cf. 726, 1059; *Asin.* 816; Livy iii. 21. 6 *peccate potius quam . . . faciant*; here, how-

ever, an *ut* may be understood. Plautus also uses the fut. indic. thus, e. g. *Cist.* 533 *perdam operam potius quam carebo filia.*

333. **abiit?** ⟨**abiit**⟩: cf. 550. For haplography in MSS. cf. 808.

334. **tua uerba**: 258–64.

335. **meretricem . . . mulierem**: cf. *Mil.* 563 *hominem seruom.*

336. Scan *ūt quĭdem īl|le.*

338. **minime . . . mirum**: Brix points out that while the copula is never omitted by Plautus in certain phrases (*certum est*, *opus est*, &c.), it is nearly always omitted in phrases of an exclamatory nature (e. g. *Capt.* 176 *facete dictum*; *Stich.* 374 *nimi' factum bene*), especially in phrases with *mirum*, such as (*non*) *mirum si*, *mirum ni*, *mirum quin*. He compares Gk. *οὐδὲν θαυμαστόν*, Germ. *kein Wunder*; cf. our 'no wonder (that)'. See also 434, 650, 1024.

339. **ancillulas**: *ancilla* is the usual feminine of *seruos*; *serua* is rare. The force of the diminutive is 'naughty little slaves'.

340. **peregrina nauis**: literal in this line; with *quoiatis sit* it must be supplied in the sense of 'stranger'; cf. the gender of *perditum* 343; tr. 'foreign merchantman', which can be used in both senses. In 344 *nauis* is purely metaphorical.

341. **quoiatis**: original uncontracted form of *quoias* (= *cuias*; cf. *nostras*); cf. *Poen.* 994; *Curc.* 407.

343. **perditum**, 'plucked'.

amittunt: classical *dimittunt*; cf. 1055; so generally in Pl. and Ter.

344. **nūnc ĭn ĭs|toc portu**; i. e. Erotium's house.

nauis, as the text stands, must be scanned as a monosyllable, like *ναῦς*. Brix quotes parallels (e. g. *Bacch.* 1017 *cāuissĕ*), which, however, are doubtful. See App. Crit.

347. **monuisse**: the subject of the infin. is omitted, as often; cf. Epid. 238 *dissimulabam earum operam sermoni dare.* In this play 461, 482, 524, 538.

349. **hoc**: probably the *uidulus* or handbag; cf. 286.

350. **haec**: all the luggage.

sultis = *si uoltis* ('if you please'); so *sis* = *si uis*, *sodes* = *si audes.*

nauales pedes: comic appellation of *remiges*, from their function. They had accompanied Men. to carry the luggage; cf. 436, 445.

351. Erotium appears at her door with an *ancilla* (cf. 524), to whom she is giving orders. On the metres 351–68 see Schema Metrorum.

Scan *stně fŏrĕs*; so 362 *fŏrĕs quot.* See Introd. 7. I. A. a. i; B. b. i, pp. 42–3.

sic, 'as they are'; cf. 197. Menaechmus is to be welcomed with open doors.

352. For the asyndeton cf. Cic. *ad Fam.* ii. 5. 2 *para, meditare, cogita.*

fiat may depend on *uide.*

353. **sternite lectos**: i. e. put rugs and cushions on the dining-couches. The plural shows that this is addressed to the inferior *ancillae.*

odores: by metonymy for 'fragrant spices'.

munditia, 'smartness', not 'neatness'; Horace's *simplex munditiis* is usually mistranslated.

356. **amoenitas**, 'pleasant surroundings'.

malost = *damno est.*

359. **item hinc ultro**, 'and so by my free gift'; *hinc* = *a me*; cf. 799.

potissumus: as long as *pallae*, &c., are forthcoming; cf. 192.

nostrae domi: so *Most.* 874; but *in nostra domo* (*Cas.* 620).

361. **mira uidentur**: so often *mira sunt*, cf. 1046; usually with *si* or *ni*, *Cas.* 191; *Pseud.* 1216; *Trin.* 861.

362. **quoi pateant**: concessive; cf. 397. On *quoi* see Arg. 1.

363. **quam domu' tua**: sc. *est tua*; or (removing comma from *pateant* 362 to *tua*) sc. *patet.*

quom . . . sit, 'since my house is more (truly) yours than your own is'. Plautus usually employs the indicative with causal (and concessive) *quom*; perhaps the subjunctive here implies that the reason given is not a hard fact; cf. 304 note.

367–8. **prandium ut iussisti**, &c.: repetition of 364–5, as the supposed Menaechmus I has taken no notice.

369. Men. is speaking to Messenio.

equidem: not = *ego quidem*, though normally used with the first person; the *e-* is perhaps the prefix found in *ecastor*, *edepol*, &c. See note on *egoquidem*, 1071.

370. **quia**: elliptical; supply *est res mihi tecum* (*quia*).

371. **neque id haud**, 'and that too not . . .'. This doubling of the negative is found in Plautus (in Terence only once, *Andr.* 205) with *neque* (*nec*) as the first negative; according to Brix, this is because the negative force of *neque* is weakened by its having to act as a conjunction. The two negatives are normally separated by a pronoun; *Bacch.* 1037 *neque ego hau committam*, *Epid.* 664 *neque ille haud obiciet mihi.* So *nec . . . numquam* 1027.

372. **ecastor**: see on 213. Scan *tŭŭs me* (or *tūis*).

florentem facis: for the periphrasis cf. *Amph.* 1030 *quem . . . faciam feruentem flagris*; *Pseud.* 1041 *qui te nunc flentem facit.*

373–4. The weakness of the plot is obvious here. Menaechmus would surely have remembered his quest in real life. But he does not remember even Messenio's warnings (258, 338), or what the cook said (331).

375. **istaec**: i. e. what is now happening to you.

376. **praeūt si . . . erimus**: *praeut* and *praequam* are used to contrast two occurrences of which one is more striking than the other; cf. 935, *Most.* 981 *nihil hoc quidem est . . . prae quam alios dapsilis sumptus facit*; *Amph.* 374 *parum etiam praeut futurum est praedicas.* In the present case either a verb (such as *futurum est*) must be supplied with *praeut*, or the stop at *erimus* removed; cf. *Aul.* 507 *sed hoc etiam pulchrum est praequam ubi sumptus petunt* (i. e. *praequam est ibi ubi s. p.*). The literal meaning of this passage is 'Mere leaves are now falling (on you) in comparison with how (things will turn out) if we stay', &c. Warner gives the general sense: 'These be but leaves that fall upon you now, in comparison of the trees that will tumble on your necke shortly.' Erasmus quotes a proverb of similar meaning, *post folia cadunt arbores.*

triduom hoc, 'the *next* three days'; contrast 104 *hos dies multos.*

377. **elecebrae**: probably coined by Plautus; also *Bacch.* 944. Ladies of Erotium's stamp entice money *out of* one's pockets.

378. **sine . . . dum**: separation of the enclitic, as in Livy iii. 60. 10 *nec omnes dum eductos.*

379. Hiatus after emphatic *tu* not bearing ictus (see Introd. 7. IV. A. a. ii), and at change of speaker coinciding with diaeresis.

nouisti: cf. 299, 337.

381. **tetulit**: an old reduplicated perfect form of stem *tol-*, used as the perfect of *fero*; hence the perfect of *rĕfero* is *rettuli* = *rĕtetuli* (as originally accented). Cf. 630.

delicias facis, 'you're joking'.

382. **quīn . . . is**: see on 247–8 *quin . . . redimus.*

amabo, 'please', is used chiefly by women in O. Latin, mostly with an imperative (as in 405, 541, 678) or equivalent (as here), or with a question (where the imperative of a verb of telling may be supplied). It is to be referred to a suppressed protasis: 'I'll love you (if you do).' Cf. Cic. *ad Att.* ii. 4 *amabo te, cura ut . . . transigas.* For another use see 425, 524.

tibi erit rectius: cf. 626 *quid tibi aegre est?*

384. Scan *nĭmĭ' mĭr|ŏr quĭd hŏc | sĭt*; cf. 1129–30 *sĕd mĭhi hŏc | rĕsponde.*

oboluit . . . huic: cf. *Aul.* 216 *aurum huic olet.*

386. He hands back the purse to Messenio.

scibo: the original form of the fourth conjugation future; the ending *-bo* (= *fuo*) is a suffix formed from the stem *fu-* seen in *fui.* The ending *-am* of regular third and fourth conjugation futures is a subjunctive form that replaced the true future-suffix. Cf. 1009 *subuenibo*, 1101 *seruibo.*

387. **bene uocas**, 'it's good of you to ask me': polite refusal; cf. *benigne*, Hor. *Epp.* i. 7. 16.

tam gratiast: a similar formula, probably elliptical; e. g.

here supply *quam si intro eam* : cf. Hor. *Epp.* i. 7. 18 *tam tenear dono quam si dimittar onustus.*

389. Scan *ĕgŏn te* ; cf. 653. The hiatus after *tĭbĭ* is permissible ; Brix gives a list of nineteen instances after *mihĭ, tibĭ, sibĭ.* Cf. 827, and see Introd. 7. IV. B. a. i, p. 52.

390. **malum** : used as an enclitic interjection after an interrogative, e. g. *Rud.* 945 *quid tu, malum, nam me retrahis ?* Cf. Cic. *ad Att.* v. 20. 1 *qui, malum, isti Pindenissetae ?* Probably it stands for *malum tibi sit.*

391. **baxeae** : according to a gloss of the scholiast Placidus, these were high-heeled shoes.

392. **scilicet,** ' why, of course '.

393. Scan *quăm ăb ūx|ōrĕ | tūā.* Cf. *mēāē* 394, *tūā* 643 ; and for the hiatus cf. 448 *quăm hodie,* 601, and see Introd. 7. IV. A. b. i.

quid est ? ' what's that ? '

395. **cantherino ritu.** Horses can sleep standing. The hiatus may be due to the old ablative-ending *-d* ; but see App. Crit. Cf. *Cist.* 291 *utrum deliras, quaeso, an astans somnias ?*

396. **qui lubet,** ' how can you like to . . . ? '

ire infitias : for the accus. see on 328, and cf. 1020 *suppetias . . . adueni.* The phrase here takes the construction of *nego* ; so Livy vi. 40. 4.

397. **facta quae sunt** : i. e. *facta* (*ea esse*) *quae* (*facta*) *sunt* : or perhaps direct object ; cf. 1057 note.

quod negem : virtually oblique ; sc. *me fecisse.*

quod fecerim : concessive = *quom id fecerim.*

399. Hiatus at the diaeresis ; cf. Introd. 7. IV. C. a ; frequent in this play, e. g. 406, 604, 681, 696, 778, 851, 859, 923, 939–40, 1013, 1028, 1091, 1094.

400. **penetraui pedem** : cf. 816. This verb is always transitive in Plautus (= classical *inferre*), and generally reflexive, as *Amph.* 250 *penetrant se in fugam.*

401. **eccere** : probably an oath by Ceres ; cf. *edepol, ecastor.*

402. **quam tu mihi . . . narras ?** see on 321–2. Men. takes the question literally ; cf. 328.

403. **tritam** : it suits the rest of the line best to take this as ' planed ', not ' battered by storms '.

fixam : i. e. with wooden nails (*pali*) driven in by the *malleus.*

excussam : from *excudo* ; for the double *s* cf. 147 *essuri* (= *ed-suri*), 458 *essum.*

404. **quasi supellex pellionis** : supply *est* from end of line. ' It's like a furrier's outfit ', i. e. when he stretches out a skin to be cured. Perhaps a play on the words is intended : note the alliteration.

palus palo proxumust : i. e. in the ship, as on the skin.

405. As it stands this line is unmetrical, as *iam* cannot remain long before a vowel. Fleckeisen proposes *iăm ămā|bō dē|sīstĕ.*

406. **nēsciō quem** ; *nescio* in conjunction with *quis* is, in Plautus,

generally a dactyl; but cf. *Merc.* 365. The connexion of thought is: '(I cannot accept your invitation) as you take me for someone else.' There is no need to assume a lacuna with Ritschl. Fleckeisen reads *nēsciŏquem (tu)*.

409–10. **ubi,** 'where' (referring to *Syracusis*).

409–12. *Agathocles* and *Hiero* were historical characters well known to the Romans. The former was tyrant of Syracuse 317–289 B. C.; the latter was elected strategus in 269, and made himself tyrant by force (not peacefully as Erotium says) in 265. *Phintia* and *Liparo* are inventions here, the former being the name of a tyrant of Agrigentum about 280 B. C., the latter probably being suggested by the Liparae Islands off Sicily. Plautus (or his Greek original) is true to life in representing a woman of Erotium's class as guilty of such blunders. An Aspasia was rare. With regard to the bearing of this passage on the date of the play see Introd. 3.

412. **Hiero est**: sc. *regnator*.

413. Messenio is startled out of his suspicions (338 seq.); but they soon return (416).

illinc: from Syracuse.

414–15. The connexion is: if she *is* a fellow-Syracusan, I cannot persist in my refusal.

416. **periisti**: the perfect indic. expresses the certainty of the result.

intrassis: an aorist-stem subjunctive form used as fut. perf. indic. Cf. *faxis* 113. For the tense see note on 847.

quin . . . tăcĕ: a substitute for *quin* with 2 pers. pres. indic., equivalent to a strong or indignant command; cf. 382, and see on 247–8. Cf. also Verg. *Aen.* iv. 547 *quin morere . . . ferroque auerte dolorem.*

418. **si possum**: Plautus uses *si* with a verb (usually *possum*) in the subj. to express 'to see if', 'in the hope of', exactly as classical writers do, with one exception; when (as here) the dependent verb is in the first person, and present time is referred to, the indicative is used. Cf. *Mil.* 1207 *nam si possem ullo modo impetrare . . . operam dedi* (past time); Verg. *Aen.* vi. 78 *bacchatur uates, magnum si pectore possit Excussisse deum* (third person); Hor. *Epp.* i. 7. 39 *inspice, si possum donata reponere laetus* (a reminiscence of Plautine usage); 1048–9 below, *ibo . . . si possum exorare.*

iam dudum. So far Men. has been speaking aside to Messenio; he now speaks aside to Erotium, pretending that he does not want Mess. to overhear him.

419–20. **non inprudens**: classical *consulto* or *de industria.*

aduorsabar)(*adsentabor* 417.

ni here = *nĕ*; both represent an original form *nei*. Both *nei* and *ni* are common in inscriptions; this *ni* is also found in Lucretius, Propertius, and perhaps in Vergil, *Aen.* iii. 684–6 *contra*

iussa monent Heleni . . . Ni teneant cursus. Cf. also 881, and Prop. ii. 7. 1–3 *legem Qua quondam edicta flemus uterque diu Ni nos diuideret.*

422. **quando uis**: causal, cf. 202, *Trin.* 573 *quando ita uis.*

424. **fecero**: i. e. *occludam fores*, implied in what Men. has said.

425. **quid te amabo ut facias**, 'what I'll be much obliged to you for doing'; cf. 524–5; *Truc.* 872 *amabo ut . . . sinas eum esse apud me.* For the ordinary use of *amabo* cf. 382; its use with an *ut*-clause may have arisen by analogy from its use with a prohibition (e. g. Cic. *ad Q. Fr.* i. 4. 1 *amabo te, ne . . . sceleri meo . . . assignes*), or on the analogy of *rogo ut* (*ne*).

426. **dederas**: the pluperfect means 'on your last visit'.

phrygionem: gold-embroiderers were so designated because the Phrygians were especially skilled in the art; cf. milliner = Milaner (from Milan).

427. **opera**: e. g. trimming and alterations. What suited a *matrona* would not be smart enough for a *meretrix.* See Introd. 4.

428. **hercle qui**: cf. 1092; *Trin.* 464; so *pol qui.* In these phrases *qui* is sometimes taken as indefinite ('By Jove, somehow'); but it is more probably exclamatory (interrogative) = *θαυμαστῶς ὡς*: 'Egad, how . . . !'

ēadem: adverb. Hiatus may be avoided by adding *enim* with Vahlen. Fleckeisen suggests *ēadem* (*operā*) (= *simul*): *operā* may have dropped out through confusion with *operă*, 427.

ignorabitur, 'made unrecognizable, disguised', hence followed by final clause. Cf. 468.

429. The **palla** was generally worn as a wrap.

430. **maxume** = Greek *μάλιστα*, adverb of assent in conversation.

431. **hunc . . . conloqui**: cf. *Pseud.* 252, and acc. with *conuenire*, 401 above.

432–3. Hiatus is not unusual before or after proper names, esp. if in vocative, but see App. Crit.; *huc accede* is the regular order.

†**sussciri**: no convincing emendation has been proposed. The best suggestion is Bothe's *sussili*; cf. *Curc.* 151, where Phaedromus implores the bars of his lady's door, *sussilite opsecro*; *Cas.* 931 *supsilit, optundit os mihi.* Addressed to Men. it would mean 'up and away!' Brix[5] assigns *sussili* ('jump up') to Men.; he supposes that during the conversation of Erotium and Men., Messenio sits sulking on the baggage (cf. 350). If the word is given to Men. it would be simpler to take it in the sense 'jump for joy'; cf. Varro, quoted by Nonius, 135. 28 *non supsilis ac plaudis?* Possibly *suscipe* (Ritschl) is to be read; Men. points to the baggage and says, 'take this up' (cf. 436).

434. **ut ne dicas**, 'to save you the trouble of telling me'; *ut ne* introduces a final clause, cf. Ter. *And.* 259; usually separated, as *Epid.* 356; *Pers.* 110. The MSS. have *ut me dicas*, except B^2,

which gives *ut me dices* ; Brix adopts the latter in the sense *qualem me dices*.

A further difficulty is the division of the speeches. If the arrangement of the present text is accepted, the connexion is as follows (reading *sussili* 432–3) : MESS. 'What's the matter? Up and away!' MEN. 'Why should I?' MESS. 'You must ——' (he is going to say 'avoid danger'). MEN. (interrupting) 'I know (what you are going to say), so that you need not say it.' MESS. '(You are) so much the worse (if you are acting thus with your eyes open)'. Brix[5] divides thus : (432–3) MESS. *quid negoti est?* MEN. *sussuli.* (434) MESS. *quid eo opust?* MEN. *opust. scio ut me dices* : i.e. 'You must! I know what you're going to call me' (*ut* = 'how'). Cf. *Stich.* 95 AN. *quid opust?* PAN. *opust.*

tanto nequior : sc. *es* ; for the omission cf. *Stich.* 749 *tanto miserior* ; *Truc.* 953 *tanto melior*, and see note on 338.

435. **habeo . . . operis** : military metaphor ; 'I have the spoil in my grasp, such fine siege works have I begun'. Taken literally, this line is inconsistent with *est . . . nobis*, 441 : perhaps *praedam* here should be altered to *praedem.* For the hiatus cf. 431.

quantum potes = *quam celerrime* ; cf. 549 ; *Aul.* 119 *quantum potero* ; so *quantum potest* impersonally, 850, 1056 ; *Aul.* 399, &c. Cf. Cic. *ad Att.* iv. 13, ix. 7.

436. **istos** : the *nauales pedes*, 350.

437. **ante solem occasum** : cf. 1022 ; XII Tab. (Gell. xvii. 2. 10) *sol occasus suprema tempestas esto* ; in this phrase the participle has neuter force, as in *iuratus, pransus, potus.*

uenias aduorsum : a phrase applied to a slave fetching (or carrying) his master home from a dinner-party ; cf. 445, 464, 987 ; *Most.* 938, 947. Donatus says that such a slave was called *aduorsitor*, and in the dram. pers. of the *Most.*, *Phaniscus Aduorsitor* appears ; but the word does not occur elsewhere.

438. Ritschl suggests *atque hinc abi* to fill the lacuna ; Vahlen *et fac tuom* ('mind your own business'), which suits the next line better. Palmer thinks that *uerbero* may have dropped out through homoeoteleuton with *fecero* 439.

440. Warner paraphrases : 'Peace foolish knave, seest thou not what a sot she is ; I shall coozen her I warrant thee.'

442. **lembum,** 'cockboat', not a match for a *nauis* ; cf. 344.

dīērectum with *ducit* : 'is towing it to the deuce' ; *dierectus* (lit. 'spread-eagled', i. e. 'crucified') is so used in curses, *Poen.* 347 *i dierecte in maxumam malam crucem.* Perhaps, as Nettleship suggests, *dierectus* is 'some bastard issue of διαρρήγνυμι' ; διαρραγείης ('split you') is a curse common in Gk. comedy.

443. **postulem,** 'expect', takes acc. and infin. on the analogy of *uolo.* (Gk. ἀξιῶ.) Cf. 767.

445. **sequimini** : to the sailor-porters. *Exeunt* Mess. and porters, leaving stage clear ; second pause in the play.

446. Peniculus has lost Menaechmus I in a crowd, and returns to Erotium's house as the most likely place in which to find him.

The first hiatus is inadmissible; see App. Crit. On the second see Introd. 7. IV. A. b. ii, p. 52.

interea loci, 'meanwhile'; cf. *nusquam . . . gentium*, 262.

450. **ducere:** sc. *secum*.

451. **qui illum . . . perduint:** *qui* ('how') is frequently used thus with the force of *utinam* (Gk. ὡς); cf. 931–3; so also simple *ut*, *Aul.* 785 *ut illum di . . . perduint*; cf. Hor. *Sat.* ii. 1. 43 *ut pereat positum robigine telum*; Verg. *Aen.* x. 631. Cf. also *hercle qui*, 428. On *perduint* see 267 note.

452. **qui:** instrumental; cf. 636.

occupatos: like himself. The parasite takes his profession seriously.

453. To avoid the hiatus Onions proposes *non ad eam rem ni otiosos* (not interrogative), Vahlen, *non saltem*, with the sense: 'if assemblies must be held, at any rate men with nothing to do might be employed to attend them'. (For the restrictive use of *saltem* cf. 624; *Amph.* 438; *Merc.* 637–8.) See, however, Introd. 7. IV. A. b. ii. Perhaps there is a pause at *rem* to emphasize *otiosos* (Introd. 7. IV. D. d, p. 56).

454. **quom citentur:** his suggestion is that whenever a *contio* is held, the names of *ciues otiosi* should be read out like those of able-bodied citizens at a *dilectus*, and that those who failed to turn up should be punished.

census capiat ilico: this is the reading of A and of B^2, and may be interpreted (1) taking *census* as nom. sing., 'punishment (the censor's rebuke) should overtake them': there is no parallel for *census* in this sense, but *censio* is so used, e. g. *Aul.* 601 *censione bubula*; still more to the point is *Rud.* 1269 seq., where one speaker replies *censeo* to all questions, until the other says *adsum equidem, ne censionem semper facias*, which may be taken either 'so don't punish me for non-attendance', or 'don't keep saying *censeo*'. Perhaps *census* = fine; see below. (2) Taking *census* as acc. plur., the subject being *magistratus* understood (so P, *census capiant*, sc. *magistratūs*); 'he should assess them (preparatory to a fine)'; or simply 'he should amerce them in a fine', though the latter meaning of *census* cannot be paralleled. Still less can it mean *pignora* (as Pareus says). Leo solves the difficulty by reading *pignus capiat*. Senators failing to attend meetings of the Senate were liable to seizure of goods (*pignoriscapio*), which they could redeem by paying a fine. Perhaps *censu capiat*, 'deprive them of civil rights', may be suggested on the analogy of *censu prohibere* (*excludere*) and *altero captus oculo*.

457. **adfatim:** used substantively with part. gen.; cf. 91.

escas, 'meals'.

458. **negoti,** 'belly-businesses' (Warner).

459. **contioni . . . comitieis**: a *contio* was a non-voting assembly convened by a magistrate when he wished to inform the people on some point; *comitia* were voting assemblies held for elections, trials, or legislation.

460. Scan *sĭ ĭd ĭta*; see Introd. 7. IV. A. a. i, and cf. 751 *sĭ auom*, 815–16 *sĭ ego*.

461. **datum uoluisse**: supply *eum* (i. e. *Menaechmum*) as subject to *datum* (sc. *prandium*) *uoluisse*; for the omission cf. 347; '(I) to whom I am as sure that he would not have grudged it as that I am alive'. The combination of *uolo* with a past participle to signify desire (cf. 1120) or (as here) acquiescence is a classical use. For *tam . . . quam* with verbs cf. Ter. *Eun.* 718 *Parmenonis tam scio esse hanc technam quam me uiuere*. Scan *dăt|tŭm uŏlŭ|tĭsse*, which forms a word-group like *volŭptás-mea* or *coctúm-dabo*, and is accented as a polysyllable.

462. **etiamnum** = *etiam nunc*.

463. **cum corona**: Greeks and Romans put on garlands when dessert appeared; they believed that alcoholic fumes were so prevented from rising too high. Pen. knows from this sign that *sublatum est conuiuium*.

464. **sublatum est**: he has no hope even of the *reliquiae*.

uenio aduorsum: sarcastic; cf. 437.

465. **hominem**: here the 'anticipatory' accusative follows the dependent clause.

466. Menaechmus II is speaking to Erotium within as he comes out of her house; he is tired of her reiterated instructions.

potine ut = *potisne es ut*, i. e. *potesne facere ut*. Cf. 627; *Pers.* 175 *potin ut taceas? potin ne moneas?* So *Poen.* 916.

hanc: the *palla*.

468. **non** with *eam* (= *eandem*).

ĭta ĭg|norabitur, 'it will be so well disguised'; cf. 428.

469. Peniculus hears these loudly-spoken words (466–8), but when Men. moves away across the stage and talks to himself (473–7, 480–5) he can hear only a few words. See Introd. 4, p. 17.

471. Pen. felt bound to avenge such treatment in the interests of his profession. Hiatus is perhaps possible after a monosyllable without ictus; cf. 379 note. But rhythm will coincide with accent if we scan *non her|clĕ ĭs | sūm quĭ | sum*: for this hiatus cf. 316. See also App. Crit.

472. **opserua quid dabo**, 'wait and see how I'll pay him out (give him what for)': or, if we are to accept Langen's explanation that in this and similar phrases *do* has the meaning of *-do* (= τίθημι) in the compounds *condo*, *abdo*, &c., 'wait and see what I'll do'. Cf. *Pers.* 292 *specta quid dedero*; Ter. *Phorm.* 1027 *sic dabo*. These phrases, used as threats, are to be distinguished from the expression of satisfaction (generally malicious) *sic datur*; see note on 604, and cf. 628. *Sic dedero* is used in both ways; contrast

Poen. 1286 (a threat) with *Asin.* 439 (an expression of satisfaction).

473–4. **pro di**: cf. 957, 1001; Ter. *Ad.* 447. *pro* in these cases is followed by a vocative. Where interjectional *pro* is followed by accus. there is an ellipse of a verb, e.g. *pro uostram fidem,* sc. *implоro.*

quoĭ hŏm|ini: for the hiatus cf. 374, 786, 789.

476. Hiatus at a strong pause in sense, accentuated by chiasmus. Warner tr. 'Such cheare, such a dinner, such kinde entertainment!'

477. **hanc**: sc. *pallam.*

heres: here in the archaic sense of 'possessor'; cf. 62; *Bacch.* 849 *exheredem fecero uitae.*

erit: sc. *Erotium.*

478. **exaudire clanculum,** 'hear clearly from my hiding-place'.

479. **de parti mea**: he has caught the word *heres,* 477, which he takes in the other sense. Cf. 493.

parti: cf. 492 *apsenti.* The original ablative-ending of I-stems was *-īd,* becoming *-ī* by loss of the *-d*; consonant stems at first availed themselves of this ablative-ending (cf. 1020 *temperi*; *Capt.* 914 *carni*; and *uirtutei* on the tomb of a Scipio of date 130 B.C.); later the instrumental and locative termination *-ĕ* (= *-ĭ*) competed with this I-stem abl.-ending, not only in consonant stems, but also in I-stems, till in classical Latin only a few I-stem nouns preferred abl. in *-ī*; in Plautus, however, we always find *sorti, ciui, naui,* &c. See Lindsay, *Lat. Lang.*, pp. 390–1.

480. The double iambic ending is permitted when, as here, there is an elision after the fourth foot.

481. **quoniam** here temporal = *quom iam.* The addition of *-iam* makes the pres. the appropriate tense; see note on 24 *postquam iam.*

482. **errare**: sc. *eam*: for the omission cf. 347, 461, 524.

res: an euphemism, 'intrigue'. Fr. *une affaire.* Scan *rēs cŭm ĕ|a*; cf. 448–9.

483. **dixerat**: cf. 717 *quemquem aspexerat.* The pluperf. indic. is used in Latin of the best period to express indefinite frequency; cf. Cic. *Verr.* II. v. 11. 27 *cum rosam uiderat, tum incipere uer arbitrabatur.* Later the pluperf. subj. gradually displaces it.

485. **bene fui,** 'had a good time'; colloquial use of an adverb with *esse*; cf. 100; *Merc.* 583 *pulchre ut simus*; more often the verb is impersonal, as 603, 621; *Cist.* 59 *male mihi est*; and *bene est* (*passim*). Menaechmus, like the first Duke of Marlborough, was 'thrifty in his vices'.

486. **turbare,** 'upset him', 'give him fits'.

487. The scansion *quĭd ā̆is* is here to be preferred to *quĭd ā̆is,* as a double iambic ending is avoided except under certain con-

ditions; see Introd. 6. II. A. f. As *aio* (properly *aiio*) was of the fourth conjugation, the final syllable of *ais* was originally long; cf. 820.

488. **leuior quam pluma**: proverbial expression; cf. *Poen.* 812.

489. **flāgĭtĭ|ŭm hŏmĭn|is** = *flagitiose homo*; the genitive is one of definition. Similar phrases are *scelus uiri*; Ter. *Eun.* 696 *monstrum hominis*; *Pers.* 848 *frustum pueri*; *Poen.* 1310 *hallex uiri*. On the hiatus consult Introd. 7. IV. F, p. 57; cf. 709.

490. **perderes**: final, but transl., 'that you should wish to injure me'; cf. *Aul.* 735–6 *quid ego ⟨de te⟩ demerui . . . mali, quamobrem ita faceres.*

491. **ut**, 'how (meanly)!' Brix takes it as temporal, and puts comma at *foro.*

492. **fecisti funus**: cf. the metaphor, 152–3.

apsenti: cf. 479. In classical Latin, ablative-ending *-e* of the pres. part. was always used in the abl. abs. construction; this differentiation was not fixed in Plautus's time.

493. **quoii . . . heres eram**: *quoii* refers back to *prandio*; colloquial carelessness of arrangement. As co-heir Peniculus had the right of sharing the arrangements for the burial. Cf. 477, 479.

495. **qui . . . dicas**: see on 309. Pronounce *mi male dicas* or *mihi mal'dicas* to avoid four consecutive short syllables.

ignoto. The P group of MSS. have *hic noto*, which is altered in B^2 to *hic ignoto* ('one who is a stranger here'): see App. Crit. Hiatus may be justified as marking indignant astonishment; cf. 563, and see Introd. 7. IV. D. d, p. 56.

496. **malam rem**: i.e. a blow. To Peniculus, however, *mala res* primarily means loss of a free meal; hence his answer.

497. The text is corrupt here. The reading of P is *post eam quidem*, &c., which is meaningless; A has *pol* as first word. *Pol eam quidem edepol* may perhaps be justified on the ground that a repetition of expletives is a natural symptom of excitement. The reading in the text embodies Goldbacher's correction *quam* for *quidem* (see App. Crit.). The speech is sarcastic: 'Yes! on the top of that bad turn which I'm well aware you have done me'. Scan *ēām | quăm ĕdĕ\pol* (hiatus before expletive).

499. **nomen**: spondaic word in fourth foot; cf. 294.

502. **si . . . facias . . . ne sies**: this form of expression corresponds to Gk. *ἐάν* with subj. as protasis to a command or prohibition; cf. 103 note; tr. 'if you are to behave properly, you musn't . . .' Cf. also 1023. On the hiatus see Introd. 7. IV. A. a. ii, p. 51.

506. **sincipūt** (? see App. Crit.): comic for *caput*. *Intellego* is parenthetic, as *scio*, *credo* frequently; the quantity of the final syllable may therefore be justified; see Introd. 7. III. c, p. 49.

508. Hiatus at the caesura is possible in a line spoken with comic solemnity; cf. Introd. 7. IV. D. d. Bothe, however, proposed *dedidisti*; Müller's *detulisti* is more probable; cf. 133, 173, 393.

510. **pallam** is object to both verbs; for the order cf. 1091. Scan *sătĭn sā|nus.*

511. **occisast haec res,** 'that's an end of the matter'; the phrase is similar to our 'there's no more to be said'; cf. *Capt.* 539; *Bacch.* 161 *occisus hic homo est*, 'his number's up'. Pen. is in despair at Men.'s barefaced lying, but recovers himself sufficiently to make a last appeal (*non ego . . . pallam?*), which naturally infuriates Men.

513. **cinaedos:** effeminate persons who danced publicly in the *palla*; cf. 197–8.

tŭ ĕs: see App. Crit.; but hiatus is permissible after an emphatic monosyllable not bearing ictus; cf. 379.

514–15. Scan *fŭīsse.*

516. **non tu abis?** pres. for fut. of *eo* and compounds is very common in colloquial speech; cf. Gk. εἶμι = *ibo*, and our 'I go away to-morrow'.

517. **piari:** see note on 289, and cf. 291 *iube te piari.*

iŭbĕ: for hiatus before a vocative cf. 1003–4. With Pylades's correction *iubes*, the stop at *dignus es* must be removed.

519. **iăm ŭt|i sit:** see Introd. 7. IV. A. b. i. Brix's correction *iam ut siet* is unnecessary; *siet* is very seldom found in any place but the last.

520. **istaec:** fem. plur. = *istae-ce*; cf. 766; *Trin.* 390 *haec sunt aedes.*

521. **faxo . . . comederis:** cf. 326 *madebunt faxo*, 562, 661. The future perfect has its full force; 'I'll warrant you will find you have eaten . . .' *Exit* Pen.

522. **satine:** a surprised *nonne*; 'isn't it clear that . . . ?'; cf. 181; *Epid.* 666 *satine illic homo ludibrio nos habet?*

523. **ita:** probably not correlative to *uti* 522, but = 'in this way', i.e. as Pen. has done.

ludificant: the plural is justified by the notion of plurality in *uti quemque conspicor.* See on 192 *quisquam qui impetrant*, and cf. 779, 785.

ostium: of Erotium's house. The *ancilla* appears with further commissions for Men.

524. **amare ait:** sc. *se.* For omission of the subject of an infin. cf. 347, 482. The present infin. here represents the future indic. (*amabo*). On *amabo* followed by final clause see note on 425.

525. **hoc:** she hands him the *spinter* (527).

una opera has here the meaning of **unā** (cf. 536) in classical Latin; 'at the same time', i.e. as the *palla.* In this sense *eādem operā* (lit. 'with the same trouble') is commoner; cf. *Capt.* 450. More frequently *una opera* is used with potential subjunctive in the sense '(you might) just as well'; cf. 794. The line as it stands is unmetrical, and a word has evidently dropped out; see App. Crit.

526. **pondo,** 'in weight', an old ablative of *pondus*. In Cicero and Livy it appears as an indeclinable noun = *libram* (*-as*). On the hiatus see App. Crit.; but perhaps the archaic ablative-ending in *-d* had a tendency to remain in fixed commercial and legal phrases; cf. *Amph.* 193, where the correct reading may be *praedad agrod adoriad*. Cf. also our archaic phrase 'pounds sterling' (= Easterling, a reminiscence of the Hansa). See Introd. 7. IV. E. b.

527. **spinter** = Gk. *σφιγκτήρ*, from *σφίγγω*, squeeze; a bangle (i.e. close-fitting bracelet) worn on the left arm above the elbow.

nŏuŏm: predicative. For scansion cf. *dŭŏm* 542; see note there.

530. As Men. stares at the bangle in joyful surprise, the maid asks: 'Don't you know what bangle it is?' Men. answers: 'I only know it's a gold one', which to him is the most important point; cf. 549. Scan *scīn quĭd hŏc | sit*; see Introd. 7. I. A. b, and cf. 638, 651, 675.

nisi aureum: sc. *id esse scio*.

533. **numquam . . . factum est**: *numquam* strong negative, as in our 'I never said so'. In his surprise Men. forgets his rôle, but soon remembers it (535), and almost overdoes it (536–7). Cf. 481 ff. Hiatus occurs at a pause; see also App. Crit. Ritschl proposes *te obsecro*, unnecessarily; see Introd. 7. IV. D. a. iv, p. 55.

535. **immo**: corrective; 'Yes, I *do* remember; to be sure, this *is* the one', &c.

536. **istuc** stands in anticipatory apposition to the whole sentence; as used here it has the force of 'by the by', Gk. *τὸ δεῖνα*; cf. 107 *id quoque iam*; 734; *Stich.* 589 *illud quidem*, 'I mean to say'. Men. here overdoes his part.

armillae: looser than the *spinter*.

537. **nam** has asseverative force, owing to an ellipse; '(you're right), for of course . . .'

538. **dicam curare?** 'shall I say you're seeing about it?' Logically the tense of the infin. is correct; cf. the epistolary imperfect.

539–40. **simul**: 'dramatic' irony.

541. **inauris** is the generic term; *stalagmia* (*σταλάγμια*), 'drops', are the particular variety she wants.

542. **pondo dŭŏm nummum**, 'of two didrachms' weight': *duom nummum* gen. plur.; cf. *nostrum . . . socium*, 134. For scansion cf. *nŏuŏm*, 527. Possibly both are to be scanned as monosyllables by synizesis.

543. She hints that he will have a friend at court if he does so. Cf. *Asin.* 183 seq., where Cleaereta mockingly describes the lover's anxiety to please all that dwell under the same roof as his mistress, including the lapdog; *et quoque catulo subblanditur . . . se ut quom uideat gaudeat.*

544. **cedo**: cf. 197, 546. Hiatus is justified by the strong pause (occurring at caesura); cf. 546, 737, 898.

545. **da**: sc. *aurum*.

sodes = *si audes*: see on *sultis*, 350.

aps te = *de tua pecunia*.

poste: archaic form of *post*; cf. 838. Spengel proposes *ego post*, whereby 546 is a comic echo of 545; but contrast requires *ego* in the next line; here it is unnecessary.

549. This line is added 'aside' for the benefit of the audience. While he is speaking, the maid *exit* into the house.

quique: here *qui* probably represents, not the old instrumental, but the locative (= so-called genitive of value); cf. 1159 *quiqui* (= *quanticumque*) *licebunt*; *Pers.* 661 *qui datur, tanti indica*.

551. Cf. *Epid.* 192.

554. **fer pedem**, 'step along'.

confer: Brix reads *profer* on the ground that *conferre gradum* means 'join or meet some one'; cf. *Pseud.* 707: but *con-* may also be an intensive prefix, as in *concito*, *comminuo*, &c.

555. **ad laeuam**: the spectators' right, the way to the forum; cf. 565–7. He himself goes R. towards the harbour to find Messenio, who is waiting at a waterside hostelry, 436.

556. **ut si[quis]**: see App. Crit. If *quis* is retained, read *sequatur* with P, and scan *ūt sĭquĭs | sĕquā|tur* (see Introd. 7. I. D. b): for mixture of numbers cf. 522–3 *uti quemque conspicor . . . ludificant*. If *quis* is omitted, the subject is indefinite 'they'. Brix's original reading was *manum ut || Si qui | sequant|ur*.

sequantur: so-called 'subj. by attraction'; cf. Rud. 1128 *ac si istorum nil sit, ut mihi reddas*. Nonius quotes the line as *ut si sequentur*. On this question of 'mood-attraction' see Lindsay, *Syntax of Plautus*, V. 29.

558. To the conjectures given in the App. Crit. add *di mihi ⟨hic⟩*, Ussing; *hic* = in Epidamnus, contrary to Messenio's forebodings, 258, 343, 375. (See also Introd. 7. IV. G, p. 57.)

There is an echo of this speech in Shakespeare's *Comedy of Errors*, III. ii. *ad fin.*

> I see a man here needs not live by shifts,
> When in the streets he meets such golden gifts.
> I'll to the mart, and there for Dromio stay:
> If any ship put out, then straight away.

When Menaechmus II departs harbourwards the stage is empty, and the third pause in the play occurs. Soon Matrona (i.e Menaechmus I's wife) and Peniculus, who has fulfilled his threat of 518–19, come out of Menaechmus I's house.

559. **frustra**: sc. *esse*: 'to be hoodwinked'; cf. *Amph.* 974 *et seruos et era frustra sunt duo*: more usually 'to be mistaken'; cf. 692.

560. **ubi uir compilet**: final.

561. **ea**: referring to *quidquid domist*; cf. *Poen.* 505 *qui, quidquid agit, properat omnia.*

quin tu taces? See on 247–8. Her voice is penetrating; Pen. fears that Menaechmus will receive timely warning.

562. **manufesto** with *opprimes.*

hac: towards the left of the stage (spectator's right), where Men. II had thrown his *corona*; cf. 555.

563. Hiatus is perhaps due to the old ablative-ending *-d*; cf. 526: but see Introd. 7. IV. D. d. It is better to suppose that Pen. pauses for emphasis after each horrible detail.

565. Scan *quăm hăb|ŭit*; cf. 393 note, 695 *quăm hăbĕ|as.* For construction of *eccam* without a verb see note on 179–80; contrast its use, 567.

566. **em**, 'there!'

uestigiis, 'by his traces'; we should say 'in his tracks'.

567. **eccum . . . reuortitur**: Menaechmus I enters L. as coming from the forum; cf. 213, 596. So they are ready for him; cf. 562. The hiatus is due to the natural pause after *eccum* coincident with caesura; so *Most.* 686.

569. **male habeas**: i. e. scold him. Warner tr. 'that which ye ever do; bayt him for life'.

sic censeo: assigned in old edd. to Matr.; but she would hardly assent to Pen.'s *idem quod semper*, and *sic censeo* always introduces or confirms the speaker's own views; cf. *Cist.* 769.

570. Cf. *Asin.* 881 *aucupemus ex insidiis clanculum quam rem gerant.*

571. For the metres of the following *canticum* (571–603) see Schema Metrorum. The basis of the metre in ll. 571–84[a] is the bacchius (∪ ⏑ –).

ut: exclamatory, as probably *uti*, 572.

maxume . . . moro: to be taken together and predicatively; see on 572.

moro: Greek μωρός. A favourite pun of Plautus; cf. *Poen.* 379 *huiius mores morosi malos*; *Trin.* 669 *mores hominum moros et morosos.*

572. **molesto atque multo**: attributive; the sentence then runs: 'How utterly foolish (is) this troublesome and tiresome fashion (that) we follow.' The reading of P is *molestoque multum*, to be taken predicatively like *maxume moro*, 571. Note the alliteration. For *multo* cf. 316.

uti quique sunt optumi: it is best to take *uti* as repeating *ut* of 571, and *quique* as = *quicumque* (cf. *Asin.* 404 *quisque obuiam huic occesserit irato, uapulabit*; *Mil.* 156, 160, 460): 'how especially is this custom practised by all our leading men'. Otherwise take *uti quique sunt opt.* together (cf. *Poen.* 486 *ut quisque acciderat, eum necabam ilico*), and supply *ut* exclamatory from 571.

574. **clientes** (= *cluentes* those who listen—and do not speak) were manumitted slaves, protected aliens, descendants of these two classes, and others, who attached themselves to some rich man as *patronus*; cf. the mediaeval baron's retainers. To have a large number of *clientes* conferred social distinction. Plautus frequently, as here, introduces allusions to Roman institutions and customs; the framework is Greek, the details Roman (e. g. 451–9). Cf. Shakespeare's treatment of classical and other legends (e. g. the 'nine men's morris' and the Masque in *M.-N. D.*).

575. Construction: *magis quaeritur quoius modi res* (*clientum*) *clueat quam* (*quoius modi*) *clientum fides* (*clueat*).

577. **quōīus modi clueat,** 'in what estimation it is held': *clueo* (like the cognate Gk. κλύω) originally meaning 'hear', acquires the sense 'hear oneself called, be named, be reputed'; cf. 854; *Trin.* 312 *qui animum uincunt . . . semper probiores cluent.* So *audio* in classical poetry: Hor. *Epp.* i. 7. 37 *rexque paterque Audisti coram.* For the sentiment cf. Juv. iii. 140 *Protinus ad censum, de moribus ultima fiet Quaestio.*

578. **nequam habetur** (sc. *cliens*) forms the apodosis. Scan *sť ést* (see Introd. 7. IV. A. a. ii, p. 51).

579. **diues**: substantival.

580. **qui** = *ii* (*clientes*) *qui.* Scan *quí něc lēg|és* (cretics); so Sch. Metr.; but if the line is taken as a bacchiac with an extra syllable prefixed (anacrusis), the word-accent coincides with the rhythm: *quī | něc lḗgēs | něc aḗquōm*, &c.

aequom bonum: asyndeton is common in O. Lat., especially in legal and alliterative phrases; e. g. *Rud.* 839 *ui uiolentia*; *ibid.* 882 *oro obsecro.*

581. **sollicitos . . . habent,** 'keep them in a state of worry'; not mere periphrasis. The explanation follows.

582. **datum** (sc. *id esse*), 'paid' (i. e. *to* themselves).

584. **rem** = wealth.

584a. Most edd. read *mens ést īn | quĕrḗlīs* (bacchiac). P reads *in quo ire Lis ubi*, &c., i. e. *E* of *eis*, 585, has been changed to *L*, and the last syllable of *querelis* omitted (haplography).

585. **ubi dicitur dies,** 'when they are cited to appear in court'.

simul patronis: under the early Republic a *cliens* could not plead in person, but was represented by his *patronus* in legal proceedings. See Willems, *Le Droit Publique Romain*, pp. 10–14, and cf. Hor. *Epp.* ii. 1. 104.

586. **quippe qui . . . loquimur,** 'who, if you please, plead in their defence'; sarcastic use of *quippe qui* with indic.; cf. *Epid.* 618 ST. *habe bonum animum.* EP. *quippe ego quoi libertas in mundo sitast*; *Pseud.* 1274 a. Brix, following P, reads *quippe qui pro illis loquantur quae* (*mali*) *male fecerint* (trochaic: Vahlen inserts *mali*); but *quippe qui* final is a doubtful usage.

quae . . . fecerunt: i. e. *de iis quae fec.*, 'plead in defence of their dishonest acts'.

587. **aut ad populum . . . rest**: the three principal types of legal cases at Rome: *ad populum* refers to criminal cases (*causae publicae*) tried before the *comitia centuriata*; *in iure* ('in the magistrate's court') refers (1) to civil cases (*causae priuatae*) settled summarily by a magistrate giving judgment on points of law when the facts were not disputed, (2) to a preliminary judgment by a magistrate on points of law in a civil case where the facts were disputed (the question of fact being tried *in iudicio*); *ad iudicem* (= *in iudicio*, 'before an arbitrator') refers to civil cases of the last-mentioned type, which were referred by the magistrate (after proceedings *in iure*) to an unofficial arbitrator who gave judgment on questions of fact. In a *sponsio* (see 590 note), as being concerned with questions of fact, the award was made by a *iudex*. Cf. Willems, pp. 316–24.

rést = *res est*; cf. *in|sanúst*, 282, &c.

588. Scan *clíēns quī|dam* or *clīens*.

quod uolui agere: i. e. *prandere*.

589. **attinit . . . detinit**: the simple verb *teneo* had an archaic reduplicated perfect *tetini*, quoted by Nonius, 178, from Pacuvius and Accius; in compounds the first syllable would tend to disappear, owing to the throwing back of the accent (cf. *reītuli* = *rétetuli*). With this reading the line is trochaic (scan *áttĭn|ĭt ĭtă*): if the reading of P is retained, *me át|tĭnŭĭt|, ĭtă dĕ|tinuit*, the line is anapaestic.

590. **apud aedilis**, &c.: the aediles had jurisdiction *in iure* in cases connected with trade, commerce, and money-lending; cf. Willems, p. 271. Under ordinary circumstances the aedile made a pronouncement on the legal aspects of the case, and appointed a *iudex* to decide on the question of fact; pending proceedings *in iudicio* the party in possession of the disputed property or money had to find sureties for the thing or sum disputed and for the mesne profits (*praedes litis et uindiciarum*; cf. 593). Actual proceedings, however, might be avoided by a *sponsio*, which was a sort of legal wager to decide the question of fact: each of the opposed parties bound himself to pay an agreed sum if his statement were adjudged false by a *iudex*. The party who desired a *sponsio* challenged the other in a set form of words; e. g. *si res de qua agitur mea est, sestertios xxv nummos dare spondes?* In this formula the *si*-clause (*condicio*) was of course variable, and might in some cases be so ingeniously worded (cf. 591) as to put the challenged party in the wrong; while the refusal of the latter to accept the challenge, no less than failure to win the *sponsio*, was tantamount to a *praeiudicium* (preliminary verdict). In this case Menaechmus, knowing that if the case proceeded in the ordinary way his client would not have a leg to stand upon (594–5), made desperate efforts to substitute

a *sponsio*; efforts which were, however, frustrated by the folly of the client himself (593). The procedure was evidently *per sacramentum*; see Willems, p. 318. Metre requires *eiius* for *eius*.

591. **condiciones . . . confragosas,** 'I proposed (a *sponsio* in) complicated and difficult terms'.

592. **aut plus aut minu' . . . controuorsiam**: some edd. take *aut plus aut minus* in the sense of *plus minus* (= *circiter*): 'I spoke on the matter in dispute pretty well as it was needful to speak'; cf. *B. G.* viii. 20. 1 *non longius plus minus octo milibus*: but the use of *aut . . . aut* seems to indicate a strong antithesis, and probably the meaning is '*either* more *or* less than it was needful to speak'; i. e. he exaggerated some points and minimized others, in order to induce the aedile to allow a *sponsio*; he was guilty of *suppressio ueri* and *suggestio falsi*. See also **Appendix,** pp. 211–12.

ŏpŭs ĕrăt | dĭcto: for ablative of perf. part. pass. with *opus est* cf. *Amph.* 505 *citius quod non factost usus fit quam quod factost opus*.

dixeram controuorsiam: on the analogy of *causam dicere*. Either scan *dīxĕrăm | cóntro|uorsi|am* (?) or read *con|trŏrsi|am*.

593. **quid . . . dedit?** 'what of my *cliens*, who insisted on finding a surety?' i. e. letting the case proceed to a regular trial. Cf. note on 590. *quid ill'*: sc. *fecit?* i. e. 'wasn't he an unutterable fool?'

594. **manufestum . . . teneri,** 'plainly liable'. From this line to 1132 the Ambrosian palimpsest is either lacking or undecipherable. See Introd. 8.

596. **corrumpit,** 'has spoilt it for me'; present tense, as the result of his action is still going on.

597. **corrupi optumum**: hiatus at the caesura of a short line must be regarded as doubtful; Bothe reads *corrupit*, Vahlen *corrupi ita*; cf. the similar hiatus in 599, where Guyet reads *primum licitum est*. Note the rhyming half-lines 597–600.

600. These closing lines are spoken in the hearing of the wife and Peniculus.

601. Scan *quăm hŏdĭ|e*: a trochaic line.

602. Peniculus and the wife converse aside. Scan *ŭtrŏ mĕ | mălŏ mălĕ|*; this line is anapaestic (like the next), and has a proceleusmatic in the third foot.

quid ais? 'what do you say to that?' The wife takes his question literally; cf. 138.

male, 'unfortunately'.

603. Men. is still unconscious that he is overheard. Scan *măně*: *măle ĕr|it*; proceleusmatic in sixth foot. Cf. 602, and see for both Introd. 7. I. B. b. ii, p. 44.

intro: into Erotium's house.

ubi mi bene sit, 'where I could have a good time'; cf. 621, 626, 677; sometimes the verb is personal; cf. 485 *bene fui*, where see note.

mane . . . potius: still aside; *mane* = 'just you wait!'

604. **ne**: particle of asseveration, often joined with *edepol* (cf. 160), or, if a woman is speaking, with *ecastor* (cf. 614). Scan *nĕ illam ē|castor*; there is hiatus at the diaeresis also.

illam = *pallam*. Matrona now confronts her husband.

faenerato apstulisti, 'you've stolen it at interest', i.e. 'you will pay dearly for stealing it'; cf. *Asin.* 902 *ne illa ecastor faenerato funditat.*

sic datur: either 'that's a good stroke', 'one for him'; or, taking *do* in this and similar phrases as having the meaning of *-do* (= τίθημι) in the compounds *abdo*, &c., 'that's the way to do it', 'that's your style'. In any case it expresses malicious satisfaction; cf. 628, and see note on 472 *opserua quid dabo*. Cf. also *Pseud.* 155; *Truc.* 634; *Stich.* 766.

On the ground that the original order has been considerably disarranged by the copyists, Wagner reshuffles ll. 604–40 in an arbitrary manner and totally without warrant. The result is a jumble far less intelligible than the conversation as given by the MSS.

605. **pote**: sc. *esse* (= *posse*): cf. *Epid.* 227 *negant pendi potis* (or *pote*), where, as here, the MSS. read *potesse*.

606. Menaechmus, thus taken by surprise, adopts a tone of innocent sympathy. Not realizing that he has been overheard, or that he has a double whose actions have brought upon him the wrath of his parasite, he has no inkling of the coming storm.

uin hunc rogem? Men. says this in a conciliatory tone, as not wishing to trouble her; hence her answer.

607. **perge tu**: Pen. eggs on the wife, as below, 611.

609. **quidam pallam**—*abstulit* she is going to say, when Pen. interrupts her with a remark addressed to Men., who shows alarm at the mention of the *palla*. The use of *quidam* implies that the culprit is known.

quid paues? masks were not introduced on the Roman stage until the time of the great actor Roscius, a contemporary of Cicero; before his time wigs and paint were used. The actor representing Menaechmus would here express alarm and perplexity by grimaces. See Introd. 4.

610. **nisi . . . incutit**: some edd. assign these words to Men. as an 'aside'; but the next line is thus rendered pointless. Possibly Men. may have added them in a low tone intended for Peniculus's ear alone.

palla pallorem: play upon words. Warner, rendering *quid paues?* 'Why do ye blush?', translates here: 'He cannot cloake his blushing'.

611. **at** (= 'well') refers to Men.'s look of surprise when he realizes that Pen. is against him. The word justifies assigning the latter part of 610 to Pen.

ne . . . comesses, 'you should not have eaten up'; in past jussive sentences the imperfect subjunctive is always employed in O. Lat., probably as being the past of the imperatival pres. subj.; e. g. *ne comedas.* Cf. *Merc.* 633–4 *requireres, rogitares quis esset*; so Verg. *Aen.* viii. 643 *at tu dictis, Albane, maneres.* In classical Latin the pluperfect is more common; cf. *Aen.* iv. 604–6.

612. **non taces?** for tense cf. *quin taces?*

non . . . taceo: the present is normal with *non* in an answer to a command or its equivalent; cf. *Stich.* 92–3 PAM. *adside hic, pater.* AN. *non sedeo isti.*

nutat ne loquar: addressed to the wife. *nutat* takes the construction of a verb of command.

613. **nuto . . . nicto:** *nuto* is a general term for making signs, but in a special sense = sign with the head; *nicto* = sign with the eyes (wink).

614. Kiessling places this line after 619. It certainly seems out of place here, and 615 would follow 613 more naturally; 620 comes abruptly after 619, while it would be the natural continuation of 614.

615. **nihil hoc confidentius:** a colloquialism; cf. 631; Cic. *ad Fam.* iv. 4. 2 *uictor quo nihil erat moderatius. Confidentius* in a bad sense.

quin, 'actually'; corroborative, as in 635, 687; see 1051 note.

quae uides: his nodding, 612.

616. Scan *dēosque* by synizesis; cf. 655, and see Introd. 7. II. c. Men. tries to draw a red herring across the trail by protesting his innocence of a minor charge.

617. **credit . . . de 'isti':** Pen. mockingly repeats the word used by Men.; 'she believes you now about "over there"; but go back to the other point.' This is the reading of Pradel, who takes *isti* as an adverb; it may, however, be dative in both places, no change to abl. being needed in the latter place, as it = the word *isti.* MSS. read *istis,* 'those words of yours'. Perhaps Men. used *isti* as a dative, and Messenio repeats it as an adverb for sake of contrast with *illuc.*

illuc: i. e. to the *palla.* Pen. brings him back to the real point.

618. **quŏ ĕgŏ | redeam?** Men. uses *redeam,* as Pen. has just used *redi,* figuratively; Pen. pretends to take his question literally. The second foot is a proceleusmatic.

619. **istaec,** 'which you're talking about'.

rem . . . suam: her 'business', i. e. of making it unpleasant for Men. He says this in order to shame her to further efforts. After this line Kiessling places 614; see note there.

620. Menaechmus assumes the rôle of a dutiful and sympathetic husband.

621. **responsant,** 'answer back'.

inpune non erit, sc. *illis*.

nugas agis, 'you're talking nonsense', or 'you're making a fool of yourself'. The pitiless repetition of this answer to each of Men.'s hypocritical questions would be effective on the stage.

622. **tristis . . . est**: as if talking to himself in great concern. One MS. reads *es. tristis* = 'upset'.

non . . . sati', 'not at all'.

623. **familiarium**, 'of the household'.

624. **num . . . saltem?** 'at any rate you're surely not angry with me?'

626. **mea uxor**: Men. now tries endearments; hence *blanditur*.

bellus, 'the pretty fellow', 'your fine husband'.

627. **num te appello?** 'am I talking to *you*?' Men. tries to silence the parasite, and at the same time, in the hope of dividing the hostile forces, attempts to caress his wife; hence *aufer manum*; cf. *Amph.* 903 (Alcmena to Jupiter) *potin ut apstineas manum?*

628. **sic datur**: see note on 604, and cf. 472.

properato: ironical exhortation: '*now* go and . . .' So *derideto*, 629.

comesse: infin. pres. of *comedo*, representing original *comed-e-se*. Cf. *comesses* (imperf. subj.), 611.

630. **huc**: pointing to Erotium's house.

633. Scan *mĭhi ĕssĕ*: see Introd. 7. I. A. b, pp. 42–3.

sinciput: cf. 506.

634. **negabas**: sc. *te*; cf. 482, 538, &c.

aibas: cf. *Amph.* 807; *Asin.* 208, &c.; contrast 532 above, *aiebas*. The regular termination of the fourth-conjugation imperf. indic. was originally *-i-bam* (*-bam* being connected with the root *fu-* seen in *fui*); the form in *-iebam*, originally regular in verbs of the *facio* class, was extended by false analogy to fourth-conjugation verbs. See also note on *scibo*, 386.

635. **ut** = *postquam*. 'Why, it's only now at last that I'm getting back home after parting with you a while ago.'

636. **noui ego te**: referring back to 634 *negabas me nouisse*, but with secondary meaning, 'I know what your word is worth'.

qui: instr. ablative: 'you didn't think I had the power' (or, perhaps, 'the spirit') 'to pay you out'.

638. **eam ipsus [i] roga**: see App. Crit. *i* is bracketed here (as by Ritschl, who reads *ēămpsĕ | rŏgă*; perhaps rightly, as the sense required is 'ask *her*') on the ground that the three speakers were standing close together; but *i* is sometimes used contemptuously without reference to actual motion; cf. Verg. *Aen.* ix. 634 *i, uerbis uirtutem inlude superbis*; in this use *i nunc* (*et*) . . . is very common; cf. Ovid, *Her.* iii. 26 *i nunc, et cupidi nomen amantis habe*. Omitting *i*, scan *ĕam ĭpsūs | rŏgă quĭd | hŏc ēst* retaining

it, scan *ĕam ĭpsŭs* | *ĭ rŏgă* | *quŭd hŏc ēst* ; in the latter case cf. for the order Ter. *Ad.* 917 *illas abi et traduce.* (Or perhaps in both cases scan first foot by synizesis *eam ipsus.*)

639. **quasi tu nescias** : sc. *rogas* ; but see next note.

639ª. This line is an anticipation of 645 (where the MSS. reading is, as here, *surrupta est tibi* ; see note there). Its presence here is probably due to the error of a copyist, whose eye glanced from *nescias* 638 to *scias* 644 with the result that 640–4 were omitted in his copy. When the error was corrected, instead of 640–4 being replaced after 639, 640–5 were replaced after 639ª. There is no need to suppose that 639ª has usurped the place of an original line now lost ; if it is omitted, Matrona's speech runs *quasi tu nescias me rogas ?* (indignant question), while the actual disclosure of the offence is thus artistically postponed a little longer.

640. Scan *ŏ hŏmĭn|em* ; hiatus is usual after interjections ending with a vowel ; Introd. 7. IV. D. a. i. For exclamatory accus. cf. *Bacch.* 759 *o imperatorem probum ! Most.* 1071 *o mortalem malum !*

641. **non potes**, &c. : addressed to Men.

642. **nil pudet** : sc. *te* ; in O.Lat. *pudet* and other impersonal verbs (as *paenitet*, *oportet*) were sometimes used personally, the subject being a neut. pronoun or pronominal word, or n. pl. adj. ; cf. *Epid.* 107 *idne pudet te . . . ?* Ter. *Ad.* 754 *non te haec pudent ?* It is, however, possible here to take *nil* as adverbial accus.

643. **tuā uoluntate** = *sponte tua.*

prōfiteri : first syllable long ; but cf. *Capt.* 480 *prŏfitetur.* So Plautus varies between *prŏficiscor* and *prōficiscor* (e.g. *Trin.* 149 *prōfecturus*). *Profiteor* is used of voluntary confession.

ades : sc. *animo*, 'attend' ; cf. *Merc.* 568 *prius hoc ausculta atque ades.*

645. **surruptast mihi ?** Men. cunningly pretends chagrin at the loss ; what has been stolen from his better half has been stolen from himself as *paterfamilias.* MSS. have *tibi* (cf. 639ª), evidently the correction of some dull copyist, rendering the next line pointless ; *mihi* is restored by an unnamed scholar quoted by Lambinus.

646. **uiden ut . . . captat ?** addressed to Matrona ; the rest of the speech is addressed to Men.

captat, 'tries to take you in', i. e. by a sophistry ; so in *Amph.* 422, 795.

647. **salua non foret** : i. e. as it now is safe (*apud phrygionem*). Camerarius's alteration of *non* to *nunc* spoils the sense.

648. **nil . . . est** : haughtily, to Pen. (cf. 323).

sed . . . ais ? with polite interest, to his wife ; cf. 626–7.

periit : used as passive of *perdo* ; cf. 665 *perdam.*

649. Note *ille* emphatic, with first syllable long and bearing strong ictus)(*illam* unaccented.

650. **quis is homo est ?** MSS. have *hic* for *is*, contrary to usage (cf.

next line and *Curc.* 581, 652); *is* was written *his*, which was changed to *hic*; the same error occurs *Capt.* 19, 335.

factum: the verb is omitted, as the expression is exclamatory; cf. 338.

651. **quis ĭs Mĕn|aechmust?** spoken with an air of the most egregious innocence.

Scan *tŭ ĭstīc*; so in 653, 937. For *istic* emphasizing second person cf. *Amph.* 366, 575.

653–4. **noctuam . . . 'tu tu'**: this *noctua* is our tawny owl (*syrnium aluco*), popularly called brown-, wood-, or hoot-owl. Its note is popularly represented by 'tu-whit, tu-whoo'; this is the owl whose melancholy hoot we hear at night in well-wooded districts of our isles. The Romans represented its note as *tu tu* (pron. *too too*), whence a verb *tutubare* was formed. The Greeks called the bird τυτώ; cf. Welsh *cwdihw*, German *Uhu*, and Ausonius *Idyll.* ed. Weber xii. *de litt. monos.* 8 *Cecropiis ignota notis ferale sonans* U.

655. Cf. 616.

656. **non dedisse**: sc. *me*. It would perhaps give more point to print a dash after *dedisse*; i. e. to suppose that Men. was going to say *non dedisse dono* (cf. 657 *non condonaui*), and that by interrupting him, Pen. made his perjury appear grosser.

nos: sc. *adiuramus nos*. The comma should follow, not precede, *nos*.

657. **condonaui** = *dono dedi*; but see 689.

sic, 'just', 'merely': the word would be accompanied by a gesture; cf. 197, 1028; Cic. *pro Rosc. Am.* 26. 71 *non sic nudos in flumen deicere.*

utendam dedi, 'lent'; cf. *Asin.* 444 *scyphos quos utendos dedi*; *Aul.* 96 *utenda uasa . . . rogant*, 'ask the loan of'.

658. **equidem . . . tūam**: emphatic.

chlamydem: a man's extra outer garment, corresponding to a woman's *palla*: 'cloak'.

do foras . . . quoiquam utendum, 'lend to anyone out of the house'.

pallium: a man's ordinary outer garment in a *fabula palliata*; cf. 130 note.

661. **faxo referetur**: colloquial construction; cf. 326; contrast 539–40 *faxo referantur.*

ex re tua . . . feceris, 'you will find you have done so to your advantage', i. e. 'you had better do so'. Cf. *Asin.* 538 *si quidem ex re consultas tua.*

662. Scan *íntrŏ|íbĭs*; cf. 231 *circŭmīmŭs.*

663. **quid mihi futurum est?** 'what (reward) shall I get?')(*quid me futurum est*, 'what will become of me?'

664. **quando quid**: this form of the indefinite pronoun, which appears in classical Latin only after certain conjunctions (*ne, si, nisi, num, cum*), is used more freely in O. Lat.; cf. *Stich.* 201 *i*

quando quem auctionem facturum sciunt. *Exit* Matrona into her house.

665. **domi** with *nihil est.*

666. **cum uiro cum uxore**: he shakes his fist at Men.'s house and says, 'curse you' (*uos* = the household), 'husband and wife and all'; cf. Verg. *Aen.* iv. 605 *natumque patremque Cum genere exstinxem.* For the form of expression cf. *Poen.* 588 *cum eo cum quiqui* ('at all events').

ad forum: where he will try to secure a new victim.

667. **excidisse**: used metaphorically of missing or losing something one regarded as certain; cf. Ter. *Andr.* 423 *erus . . . uxore excidit*, 'has been disappointed of a wife'. *Exit* Pen.

668. **exclusit**: generally used of a mistress refusing to admit a lover; cf. 671; here literal.

670. **si tibi displiceo**: he apostrophizes his wife, who has gone into the house, 664.

patiundum: spoken in a tone of mock resignation, to imply that it is not so very hard to bear.

at: used after *si* here and 746 in the sense of 'at least', 'at any rate'. So *at . . . tamen* in classical Latin.

673. **redimam**, 'will buy instead'; cf. 680.

heus! used to attract attention. Scan *heŭs! ēc|quŭs hĭc ēst.*

674. **aliquis euocate**: for plural verb with singular pronoun cf. 192, 779, 785; *Merc.* 910 *heus! aliquis actutum huc foras exite*; Ter. *Ad.* 634 *aperite aliquis actutum ostium.* Here it may be explained as a case of partial apposition to the subject; 'call her out, one of you'.

675. Scan *quŭs hĭc mē* and *quăm aĕtati* (but see App. Crit.). On the hiatus see Introd. 7. IV. A. b. ii, p. 52.

aetati tuae = *tibi*; cf. *Rud.* 374 *uae capiti atque aetati tuae!* Propert. i. 2. 31 *nostrae gratissima uitae* (= *mihi*).

676. It was necessary for everything to take place outside the houses, i.e. on the stage. See Introd. 4, p. 17.

677. **quid est quod**: *quod* adverbial = *propter quod*; cf. 762; *Most.* 69 *quid est quod tu me nunc obtuere, furcifer? Epid.* 570.

tibi . . . sit uolup: *uolup* is an adverb, standing for *uolupe* as *facul*, *simul*, for *facile*, *simile*; it is cognate with Gk. ἕλπομαι (root *ϝελπ-*). The word usually has a bad sense; cf. *Asin.* 942 *hic senex si quid clam uxorem suo animo fecit uolup.* For this colloquial use of an adverb with *esse* see 485 note, and cf. *Mil.* 747 *si illis aegrest mihi id quod uolup est.*

679. **eam** repeats *pallam illam*; colloquial pleonasm; cf. *Poen.* 1069 *pater tuos, is erat frater patruelis meus.*

rem omnem, ut factum est: colloquial *constructio κατὰ σύνεσιν*: cf. *Truc.* 851 *ut factumst fecit omnem rem palam*: in a similar phrase, 519, the concord is observed.

ordine, 'from beginning to end'; with *resciuit.* Cf. Verg. *Aen.* iii. 179 *remque ordine pando.*

680. **bis tanta pluris,** 'worth twice as much'; one would expect *tanto*, but one MS. (B^1) here, and all MSS. in 800 (*multo tanta . . . amplius*) read *tanta*; cf. *Rud.* 521 *multo tanta miserior*; *Stich.* 339 *multo tanta plus*; Cic. *Verr.* II. iii. 97 *quinquies tanta amplius*. Probably the word thus used is a technical expression employed in arithmetic or commerce. Havet suggests that there is an ellipse of *pecuniā*; i. e. here *bis tantā pluris* = *bis tantā pecuniā pluris*, lit. 'at a larger price by twice as much money', i. e. 'twice as expensive'. This explanation fits the expressions used here and in the passage of Cicero quoted above; the phrase *multo tantā* with a comparative, which occurs in the other passages quoted, and which is found in late authors (e. g. Appuleius, *Met.* vii. 15; x. 21), seems to be a popular extension of the usage by false analogy.

quam uoles: either with *bis tanta pluris*; or take *quam* as indef. relative (not only is it to be more costly, but she can have the feminine pleasure of choosing it herself). Brix[3] reads *quom*.

681. **út ferrés**: contrast *férres* in next line. For change of accent due to difference of grouping cf. 281–2, and see note on 321–2.

682. **fieret nouom** = *reconcinnaretur*; cf. 527.

683. **mihi tu ut dederis pallam . . . ?** 'What? *you* gave *me* the mantle?' *ut* with the subjunctive is thus used in indignant questions rejecting a thought or statement as absurd or untrue; sometimes it is joined to an interrogative particle, as *Curc.* 616 *mean ancilla libera ut sit, quam ego numquam emisi manu?* The usage is found in classical Latin, e. g. Cic. *Cat.* i. 9. 22 *te ut ulla res frangat? tu ut umquam te corrigas?* Cic. *Tusc.* ii. 18. 42 *egone ut te interpellem?* The construction is sometimes explained as due to an ellipse of *fierine potest*; and here it would be possible, though less idiomatic, to take *ut dederis* as dependent on *factum* (*esse*). See also 299 note, and Lindsay, *Syntax of Pl.*, p. 66.

numquam . . . reperies: see 533 note, and cf. *Poen.* 762.

684. **postquam,** 'since'. Replace the colon at end of line by a comma.

685. **nunc**: sc. *primum*.

postillac (= *postilla*; for form cf. *posthac*) repeats colloquially the *post* of *postquam*. (Not in Lewis and Short.)

quam rem agis, 'what you are driving at', 'what your game is'.

686. **quia commisi,** &c.: either (1) take *ut me defrudes* as depending on *commisi*: 'because I have given you an opportunity of cheating me'; or (2) take *quia commisi* absolutely, 'because I was trusting', and make *ut me defrudes* explanatory of *ad eam rem*. The latter interpretation gives more point to the next line, and has a parallel in *Aul.* 574–5 *scio quam rem agat; ut me deponat uino, eam adfectat uiam.* Bothe suggests *quae commisi*; i. e. *ut me defrudes* (*eis*) *quae* (*tibi*) *commisi*.

687. Men. imagines that she means he is *now* trying to get the things from her.

688. **nec te:** Erotium interrupts him, mockingly echoing his *neque edepol te.*

ultro with *oraui*; she was not the one to mention it first.

689. Scan *dĕdĭsti ĕ|am*; but see App. Crit. Shortening is justified by elision of final syllable: see Introd. 7. I. A. a. i, p. 42.

690. **patiar:** in a sarcastic tone of resignation. She will put up with it, as she must; but she will not forget it.

tĭbĭ habe, aufer: the hiatus, if allowed, should probably come after *tibi*; see note on 389. Guyet proposes *habe tibi.* We may also scan *tĭbi hăbĕ*, | *aŭfer* (hiatus at pause).

691. **in loculos:** sarcastic exaggeration; cf. Hor. *Epp.* ii. 1. 175 *gestit enim nummum in loculos demittere.*

692. **ne frustra sis:** this common phrase may be taken either as a prohibition ('don't make any mistake', 'be assured of that'), or as final, i.e. '(I tell you) in order that you may not deceive yourself'. Cf. *Capt.* 854, &c.

693. **habes despicatui:** the latter word occurs only here and Cic. *pro Flacco* 27. 65 *si quis despicatui ducitur.* Plautus makes very free use of the predicative dative, especially of verbal nouns of the fourth declension; cf. 695 *frustratui*; *Poen.* 1281 *ludificatui*; *Cist.* 365 *remque nostram habes perditui et praedatui.*

694. **frustra,** 'for nothing', 'fruitlessly' (from her point of view). She implies, however, that she will not sacrifice business to revenge.

ductare = *domum ducere* (*meretricem*); cf. *Poen.* 868 *ductas gratieis*; *Asin.* 164–5, 169. It is wrong therefore to take *frustra ductare* as = *frustra habere* ('cheat'). Ritschl suggests *frustra's, me ductare non potes.*

695. **frustratui**: ἅπαξ λεγόμενον; cf. 693 note.

696. **nimis irácunde**: sc. *est*: ''Gad, she's tremendously angry at last'. For this use of the adverb cf. *Merc.* 583 *pulcre ut simus*, and see 485, note. Seyffert reads *hercle iracúnde* to give the latter word its usual accent: but possibly when the last syllable was elided the accent was thrown back (*irácund'*).

heus tu: cf. 673. Erotium is just disappearing into the house.

697. **etiamne astas?** *etiam* (*-ne*) is joined with second person pres. indic. in impatient commands or despairing requests; cf. *Trin.* 514 *etiam tu taces?* Here '*won't* you stop?'

etiam audes, 'won't you be good enough . . .?' For dropping of second *-ne* cf. *Pers.* 474 *sumne probus, sum lepidus ciuis?* and for this use of *audes* cf. *sodes* (= *si audes*), 'please'.

698. **exclusissumus,** 'utterly out in the cold'; comic formation; cf. *Aul.* 633 *uerberabilissume.* Warner renders vividly: 'Now I am everie way shut out for a very bench-whistler.'

700. **hanc rem amicos:** for double accusative cf. Cic. *Att.* vii. 20. 2 *nec te id consulo.* Here there is also an object-clause, *quid* . . .

censeant. The departure of Menaechmus I is merely a device to clear the stage for Menaechmus II; a short pause here. Men. I has gone off L. (to the forum); presently Men. II enters R., from the direction of the harbour, where he has been vainly searching the quay-side taverns for Messenio.

703. **aliquo . . . in ganeum:** cf. Ter. *Ad.* 359 *credo abductum in ganeum aliquo.* Warner tr. 'I feare he is fallen into some lewd companie'.

704. **prouisam,** 'I'll look out to see'. She is just stepping out of her door.

quam mox with subj. after verb of expectation = 'how long it will (would) be before . . .'; cf. Livy iii. 37. 5 *exspectabant quam mox . . . comitia ederentur*; Cic. *Rosc. Com.* 15. 44 *quid exspectas quam mox ego dicam?* In direct questions, *quam mox* is always followed by a present tense in Plautus; cf. 153; *Rud.* 1412.

707. **accipiam,** 'give him a reception' (a warm one). Warner: 'I will go ring a peale through both his eares.'

709. **flagitium hominis:** see 489 note.

710. **quae te res agitat?** *agitat* is a strong word; cf. Verg. *Aen.* iv. 471 *scaenis agitatus Orestes*; *Aul.* 642 *laruae hunc . . . agitant senem.* Tr. 'What (spectre) is harrying you?' (in reference to 708–9; he thinks she is the victim of hallucination). Brix changes the MSS. order (*quae res te*) in accordance with Plautine usage; cf. *Curc.* 92; *Merc.* 134, &c.

710–11. **etiamne . . . audes?** not as in 697, but 'do you actually dare . . .?' The real Simon Pure seldom plucked up courage to 'answer back'.

713. For hiatus before interjectional phrase and at pause see Introd. 7. IV. D. a. ii, c. i, p. 55.

audaciam: for exclamatory accusative cf. 640. The same phrase occurs Ter. *Heaut.* 313.

714. **Hecubam . . . canem:** cf. Eur. *Hec.* 1265 κύων γενήσει, &c.; Cic. *Tusc.* iii. 26. 63 *Hecubam autem putant propter animi acerbitatem . . . fingi in canem esse conuersam*; Juv. x. 271–2 *torua canino Latrauit rictu quae post hunc uixerat uxor.* The legend was perhaps invented to account for the name Cynossema (Κυνὸς σῆμα).

715. **Graii,** the Greeks of heroic or classical times)(*Graeculi,* the degenerate Greeks of a later age (cf. Juv. iii. 77–8 *omnia nouit Graeculus esuriens*). *Graeci* is the ordinary geographical or ethnographical term.

717. **omnia mala,** 'all kinds of abuse'.

quemquem aspexerat: sc. *in eum* (*quemquem*): *ut quemque asp.* would have been more in accordance with Plautus's ordinary usage.

718. **coepta appellari est:** with a passive infinitive the passive of *coepi* is regular.

Canes : archaic form of nominative ; cf. *Trin.* 172 ; Phaedrus ii. 4. 2 *feles.*

719. **istaec,** 'that you commit'. Ritschl, to avoid hiatus after *égo*, reads *nōn ĕgo ĭs|taēc tŭă* ; for this tautology cf. 721, 735, 738. See, however, note on 389.

720. **aetatem** : acc. of duration, 'all my life' ; cf. *Asin.* 274 *aetatem uelim seruire* : see also 675 note.

uiduam : used of a divorced woman ; cf. 113.

Hiatus here and ll. 737, 739-40, possibly marks utterance checked by sobs ; see App. Crit. on 740.

721. The line repeats 719 and is itself tautological (*istaec . . . tua . . . quae tu facis*) ; a natural symptom of anger and agitation ; cf. 735, 738.

722. **quid id ad me** : sc. *attinet ?* cf. *Poen.* 1021 *quid istuc ad me ? id* anticipates the following pair of alternative questions, of which the first lacks an interrogative particle ; cf. *Rud.* 1106 *id . . . seruae sint istae an liberae.*

te nuptam : sc. *esse*, 'endure married life'.

725-6. **non . . . patiar . . . quin** : lit. 'I shall not endure not to . . .' ; the *quin*-clause is due to the sense of *non patiar*, which = *nil me impediet* ; cf. Ter. *Heaut.* 761-2 *non possum pati quin tibi caput demulceam.*

726. **quam . . . perferam** : for ellipse of *potius* cf. *Rud.* 1114 *tacita bonast mulier semper quam loquens.* So 969 below *quam* = *tamquam.* Subjunctive of rejected alternative ; cf. 332 *potius quam . . . astes*, 1059 ; or perhaps *perferam* is fut. indic. ; see note on 332.

727. **mea . . . caussa,** 'for aught I care' ; cf. 1029. Gk. ἐμοῦ γ' ἕνεκα.

728. **dum** with fut. indic. = *quamdiu* ; cf. 93.

729. **at mihi negabas,** &c. : the omission of the object seems curious ; see App. Crit. Niem. reads *āt mĭhi hănc* (cf. 732). This statement is not consistent with Men. I's words, 655–7, but such inaccuracy is natural on the part of an angry woman ; Ritschl, however, reads *haut* for *at*, while Ladewig and Fleckeisen, followed by Wagner, completely disarrange the MSS. order of ll. 729–41. Brix[5] supposes that Matrona made an attempt to snatch away the *palla*, which Men. frustrated ; hence *at.* Take *mihi* with *surrupuisse.*

732. Scan *tūn tĭbi hănc* ; see Introd. 7. I. A. b. and cf. 1072.

734. **istuc** : in 'anticipatory' apposition to the following sentence, drawing attention to it ; 'look here !' Cf. 107 *id quoque iam*, 536 *istuc.*

736. **i, Decio** : she calls to a slave within the house.

737. **ut ueniat** : Langen, followed by Brix[5], holds that *quaere* here = *quaese* ('ask' : for constr. of *quaeso* see *Bacch.* 179) ; but it is probably better, with Sonnenschein, to take *ut ueniat* as final, and *quaere* as 'try to find'.

ita rem esse: almost 'that it is necessary'; lit. 'that there is profit in so doing'; cf. 661 *ex re tua . . . feceris* (*Capt.* 296 *tua re fec.*), and the phrase *in rem alicuius*, 'to one's profit'. On the double hiatus see App. Crit., and note on 720. Cf. Introd. 7. IV. C. b and D. c. i, d, pp. 54–6.

739. **pallam**: probably the hiatus should here be avoided by reading with Vahlen *pallas*, plural of exaggeration or of generalization, as 796 *uiros*, 803 *pallas*; in the latter line B^2 has *pallam*.

740. On the second hiatus see App. Crit., and note on 720. Cf. Introd. 7. IV. B. b and IV. D. d, pp. 53, 56.

741. **fabulor**: in allusion to *fabulas* 724.

742. **quod bibam**: i.e. an antidote or a prophylactic.

743. **qui possim**, 'to enable me'.

744. **quēm tŭ hŏm|ĭnēm|⟨med⟩**: Ritschl inserts *med* before *hominem*, but the hiatus after *tŭ* is regular: Introd. 7. IV. A. a. i.

arbitrere: MSS. have *arbitrare*, corrected by Luchs on the ground that elsewhere Plautus invariably uses subjunctive in a clause dependent on *nescio*. See Sonnenschein's *Rudens*, notes on 356, 385.

745. **simitu . . . cum**, 'just as well as', ironical; cf. 748 *noui cum Calcha simul*. Possibly the meaning is: 'I made your acquaintance on the same day as Porthaon's'; cf. 749. *simītu* is said to be a compound of the I.-E. root *sem-* (= one), and *itu*, abl. of verbal noun *ĭtus* (= going); cf. *Stich.* 743 *simitu exissem uobiscum*.

Porthaone: Porthaon was the grandfather of Hercules' wife Deianeira. The name is chosen here as that of an obscure mythological character.

746. **at pol**, 'surely at least'; see note on 670.

748. **illum** here and in 746, 749, is emphatic, as the scansion shows; 'do you know *him*?' (ironically).

cum Calcha simul; see note on 745. In view of 749, probably *noui* is here at any rate to be taken as aorist; cf. 299, 501. *Calcha*, heteroclitic form, for usual *Calchante*; cf. *Chremem*, *-is*, side by side with *Chremetem*, *-is*, in Terence. The name of Calchas (the aged seer of the Greeks before Troy) is chosen here as that of a doting greybeard.

749. **ēōdem die**: cf. 539–40 *simul*.

750. The parallelism of the two halves shows that the meaning is 'Do you deny knowing my father just as you deny knowing me?', and partly accounts for the double iambic ending, on which see further Introd. 6. II. A. f. iii, p. 29.

751. **dicam**: fut. indic. corresponding to *si uis adducere* (= *si adduces*) in the protasis; cf. our use of auxiliary 'will' to form futures.

752. **pariter . . . soles**: elliptical, = *pariter hoc* (*facis*) *atque alias res* (*facere*) *soles*; cf. 766 *ita istaec solent*; *Bacch.* 203; *Stich.* 530.

753. The Senex has entered L., l. 747, and now totters slowly across the stage to the centre, where his daughter and Men. II have been conversing; by the time he reaches his daughter (775) Men. has moved away R. (cf. 777). As the Roman stage was very long (cf. Introd. 4, p. 17), there was plenty of time for him to deliver this *canticum* as he approached. The halting, rather jerky, bacchiac metre suits the old man's gait. See Schema Metrorum.

ut aetas mea est, &c., 'as (far as) my age allows, and in so far as it is necessary to do so'.

hoc usu' facto est: *usus est* takes the same construction as *opus est*; *hoc* may either agree with *facto*, as *Rud.* 398 *iam istoc magis usus factost*, or be nom., as often with neuter pronouns in these phrases; cf. *Amph.* 505 *citius quod non factost usus fit quam quod factost opus*. For abl. of pass. partic. used thus cf. 592.

754. **progrediri**: so Bothe alters MSS. *progredi*, on metrical grounds; for the form cf. *Cas.* 862 *progrediri*; *Pseud.* 859 *progredīmino*. Consonant-stems with the -YO suffix gave rise to two classes of verbs; in one, *-ĭ-* predominated (third-conjugation verbs in *-io*), in the other, *-ī-* prevailed (certain fourth-conjugation verbs). In O. Lat. the two classes were not clearly differentiated. It is possible that we should here retain the MSS. reading and take the first syllable of *properabo* as long (cf. *prōfiteri* 643; see note there, and Lindsay, *Lat. Lang.* p. 590 § 45). The line would then run *gradúm prō| ferám, prō\gredí prō\perábo*, and we may suppose that each repetition of *prō-* was accompanied by a step forward with the aid of the *scipio* (856).

756. **consitus**: cf. Cat. 64. 208 *caeca mentem caligine Theseus Consitus*; Verg. *Aen.* viii. 307 *ibat rex obsitus aeuo*.

757. **onustum**: sc. *senectute*; cf. *Merc.* 671–3.

758. **mers**: this word also appears in the forms *merx*, *mercis*, *merces* (cf. *frux*, *frugis*, *fruges*, *stirps*, *stirpis*, *stirpes*, &c.). In these and similar cases the longer forms are the earlier (cf. *Cas.* 380 *sortis*). In popular speech *x* and hard *s* seem to have differed little in sound, to judge by forms appearing in late inscriptions such as *milex*, *ariex*, *conius*. See Ritschl, *Opusc.* ii. 652–6.

ergo is often used thus when a sentiment is repeated: 'yes (after all) it *is* a bad business'. Edd. take it here as = ἔργῳ, and quote *Mil.* 1043, where, however, it has its usual meaning of 'accordingly' if we accept the conjecture *deus* for *heus* at the beginning of the line.

759. **res . . . pessumas** is taken as a single expression, and hence can be qualified by another adjective without *et*; cf. 66 *maxumam malam crucem*, 849.

760. **longu' sermost**: indicative (in spite of *si autumem*) as in the phrase *longum est dicere*, where we should say 'It would be

tedious'. The length of the tale is represented as actually brought to the test; cf. Cic. *pro Archia*, § 15 *difficile est . . . confirmare.*

761. **in . . . corde**: an inversion of Homer's κατὰ φρένα καὶ κατὰ θυμόν. Cf. *Merc.* 590.

763. **irem**: regular sequence, as *expetīt* is aorist-perfect.

763ª. **mihi certius facit** = *me certiorem facit*; cf. 242 *certum qui faciat mihi.*

763ª–4. **quid uelit**: dependent on *certius facit*, but amplifying *quid id sit.* Lambinus continues the construction by reading *quid uelit, quid me accersat.*

767. **postulant** = ἀξιοῦσι. Cf. 794, 796.

dote fretae: his daughter was *dotata*; cf. 61. For the sentiment cf. *Epid.* 180 AP. *pulchra edepol dos pecuniast.* PE. *quae quidem pol non maritast*; Hor. *Od.* iii. 24. 19 *Nec dotata regit uirum Coniunx.* Mommsen ascribes the abuse of wives, especially rich wives, which is a feature of Roman Comedy, to the Catonian opposition to the growing emancipation of wives from their husbands' *manus* or marital power. Wives were beginning to manage their dowries *de facto*, though *de iure* a married woman had no property of her own.

768. **haud . . . saepe** are not to be taken together: *saepe* qualifies the whole sentence; 'in many cases', 'it often happens that . . .'

769. **modu'**, 'a limit'.

quōād, 'up to which (and no further)'. It is implied that a wife ought to put up with a good deal. *quoad* in Plautus is not temporal, but is the relative corresponding to *adeo* ('to that point'); cf. *Asin.* 296 *quoad uires ualent.*

770–1. A general statement.

771. **commissi . . . iurgi**: partitive genitives depending on *quid*; **caussa**: sc. *arcessendi*, 'without some fault or quarrel's being at the bottom of it'. Hiatus after second foot; but see App. Crit.

772. **eampse**: cf. 179–80 *eapse eccam exit*, and see note there. *eampse* is found also *Aul.* 814; *Cist.* 170. In classical Latin the old form of declension survives in the Ciceronian word *reapse* (= *re eāpse*), e.g. *ad Fam.* ix. 15. 1.

773–4. See App. Crit. for various ways in which the line has been scanned. Taking it with Lindsay as a trochaic octonarius, read *ēiiūs*, and scan *uĭrŭm uĭdĕ|o l̆d ĕst quōd* (proceleusmatic in fifth foot). Brix transposes *ēiiūs* | *uĭrŭm uĭdĕ|o trīstem*, taking *ante . . . tristem* as bacchiac, the rest as an iambic *clausula*; cf. *Capt.* 783-4. The scansion *ēĭūs* gives either a dactyl in the fourth foot before diaeresis, which is not allowed, or a dactyl followed by an anapaest, which is very rare; see Introd. 6. II. E. b, d, D. f, pp. 52–3.

tristem: predicative.

775. **appellabo hanc** and **ibo aduorsum** are 'asides'.

776. **saluen** = *saluisne rebus?* 'Do I come (to find) all

well? Isn't all well, that you send for me?' Cf. the expression *satin salue?* sc. *agitur.*

777. **destitit**: here and in the corresponding line, 810, *desisto* is used in its original sense of 'stand aloof'; cf. *Most.* 787. Lambinus prefers to read *distitit* from *disto.* Men. II has walked away to the right, really to look out for Messenio.

778. **uelitati**: a verb derived from *uelites*, light-armed troops attached to a legion, skirmishers; so we say: 'You've had some sort of a skirmish.' Cf. Cic. *ad Fam.* ix. 20. 1 *scurram uelitem*; *Asin.* 307 *uerbiuelitationem*, Gk. λογομαχία; Herod. viii. 64 ἔπεσιν ἀκροβολισάμενοι.

779. **uter meruistis**: a natural colloquialism; so we carelessly say: 'Have either of you seen it?' Cf. 674, 785, 1105, 1119; *Epid.* 259 *quod laudetis . . . uterque.*

paucis: sc. *uerbis*; cf. Verg. *Aen.* iv. 116 *paucis* (*aduerte*) *docebo.*

non longós logos: cognate acc., *non* going closely with *longos* (hence not *ne*), 'no long rigmarole': *logos* is contemptuous; cf. *Stich.* 221, where a parasite, selling his stock-in-trade, says *logos ridículos uendo*: a foreign word is adopted as slang; cf. Christopher Sly's *paucas pallabris.*

780. **nusquam** = *nulla in re.*

hoc primum: adverbial.

te apsoluo, 'I settle your business', i. e. 'set your mind at ease'. The word is sometimes used of money payment; cf. *Epid.* 466 *te apsoluam breui.*

781. **hic**: she points to Men.'s house.

durare: sc. *hic*; 'continue'; cf. *Amph.* 882 *durare nequeo in aedibus.*

782. **proin tu**: see 327 note.

quíd ístūc . . . est? 'What's your trouble?'

ludibrio: cf. Shakespeare, *Com. of Err.* II. i. 101: 'Poor I am but his stale' (i. e. laughing-stock). Warner uses the same word here.

783. **mandauisti** = *in manum dedisti*, here in legal sense of *manus* (marital power).

784. The hiatus perhaps is justified by his deliberate preaching tone; but Ritschl's *id edixi* is reasonable (haplography).

785. **ut caueres**: colloquial neglect of strict sequence, *edixi* being true perfect; contrast 787–8 *monstraui . . . ut . . . geras.* See Lindsay, *Syntax of Plautus*, V. 10, pp. 56–7, for numerous instances of a similar kind.

786. **quí ĕgo ĭs|tŭc . . . cauere**: for accus. cf. 265.

787–8. **nisi non uis**: sc. *respondere*; 'Yes, unless . . .' Courteous affirmative.

monstraui = *praecepi.*

789. Scan *quĭd ĭllĕ | făcĭāt | nĕ ĭd ōp|sĕruēs | quŏ ĕāt*; hiatus

with shortening of monosyllables ending in long vowels; cf. 786; Introd. 7. IV. A. a. i, p. 51. The three indirect interrogative clauses depend directly on *opserues*, *id* being redundant. For the sentiment cf. 115.

790. **at enim**, 'but indeed', introduces an objection of the speaker; not, as in classical Latin, a supposed objection which the speaker disposes of.

hinc . . . ex proxumo: to be taken together, 'next door to this (my) house'; *hinc = a me.*

sapit, 'shows sense'.

791. **ŏb ĭs|tānc industriam**, 'owing to that diligence of yours', i. e. in spying upon him; 'for your pains'; cf. 123-4.

faxo amabit, 'he'll love her all the more, I'll warrant'.

794. **una opera . . . postules**: the subjunctive is potential; 'you might just as well claim'; cf. 796–7; *Most.* 259 *una opera ebur atramento candefacere postules.* For *postulo* in this sense cf. 767, 796.

ad cenam . . . promittat, 'accept an invitation to dinner'. Cf. *Stich.* 596; Cic. *De Orat.* ii. 7 *quod ad fratrem promiserat.* The phrase arose on the analogy of *ad cenam uocare.*

795. **accipiat**, 'entertain'. Scan *ăpŭd sē* with hiatus at the diaeresis.

seruirin = *seruire-ne*: unaccented *ĕ* is weakened to *ĭ*; cf. 928 *facilin*: so *quippe unde inde* make *quippini undique indidem.*

796. **uiros**: generalizing plural; cf. 803–4.

pensum: as if he were a female slave; cf. next line.

797. **inter ancillas**, &c.: perhaps an allusion to the story of Hercules and Omphale. Spinning and weaving were among a Roman matron's chief duties; cf. the picture of Lucretia, Livy i. 57. 9, and the laudatory epitaph on a Roman lady's tomb: *Domi mansit*; *lanam fecit.*

cārĕre: from the same root come *carmen* (carding instrument for wool), *carminare*, and *carduus* (teasel). Gk. κείρειν.

798. **non equidem**: sarcastic; 'it seems I did not . . .'

799. **hinc** = *a me*, 'on my side', i. e. as an advocate stands by his client; cf. *Rud.* 1409 *huc = huic.*

illim = *illinc* (here for *ab illo*): cf. *Poen.* 455.

800. **multo tanta . . . amplius**: *multo* is pleonastic; on *tanta* see 680 note.

801. **auratam . . . uestitam**, 'furnished with jewels and clothes'; cf. 120–1.

802. **praehibet**: original form of *praebet.* Scan *prăchĭbet*, or as disyllable; cf. 979.

melius . . . est, 'you had better'; see 1091 note.

sanam, 'sensible'; in an emphatic position.

803. **pallas**: generalizing plural, with a touch of exaggeration.

One MS. reads *pallam*, but cf. *meretrices* in next line. See also note on 739.

domo (not *domi*) through the influence of *ex arcis*; cf. 740.

804. Scan *mēa ōrn-* by synizesis.

805. **istuc,** 'what you accuse him of'.

806. **quae . . . insimules**: causal; subjunctive used as the case is hypothetical.

807. **spinter**: cf. *aurum*, 739, 803; *ornamenta*, 804. How did she know this? Probably Men. II was displaying the trinket conspicuously, just as in all innocence he was carrying the *palla*; cf. 730, 739.

hanc: she points to Erotium's house.

808. **scibo.** ⟨**ibo**⟩: hiatus at diaeresis coincident with pause in sense. *ibo*, restored by Camerarius, dropped out through haplography. On the form *scibo* see note on 386.

809. **istuc . . . quod . . . dissertatis,** 'the subject of your dispute'. One good MS. (D) has the stronger word *discertatis*.

812. **qua | dé re aut | quōĭus rĕ̄ī,** 'concerning what matter, or of what fact in all the world (do you offer them as witnesses)?' The redundancy of the expression marks the old man's astonishment at Men.'s solemn exordium.

813. **neque**: the corresponding *neque* does not appear; owing to Matrona's interruption, 814, Men. starts afresh, 815, and confirms his new asseveration by an imprecation.

814. **deierat?** 'is he taking oaths (again)?' Matrona is thinking of the other Menaechmus's oaths, 616, 655. She was standing apart (cf. 810, 822), and could hear their words only imperfectly. Schöll proposes *peierat*; see App. Crit.

815-16. **penetraui** ⟨**pedem**⟩: cf. 400.

820. **ăīs**: cf. 487.

821. **tu negas?** &c.: cf. 631.

uero . . . inuere: Men. uses *uero* in the ordinary adversative sense: 'in truth I *do* deny it'; Senex counters with 'no, it's not *in truth* that you deny it', i. e. you're lying. MSS. have *ludere*, which Lindsay regards as an error for *luuere*, i. e. *inuere* (found nowhere else, but possible in sense of *haud uere*). Ritschl reads *ludicre*; Niem., incorporating a suggestion of Schöll, *non uere*. With either of latter two readings there is no hiatus at diaeresis.

822. **nocte hac,** 'last night'; to-night = *proxima nocte*. Perhaps with the suggestion 'in your sleep'.

824. **non tu** [**te**] **tenes?** 'don't you grasp that?' The *-te* is due to dittography; a dactyl in the seventh foot is inadmissible.

825. **hanc rem gere,** 'attend to the business in hand') (*alias res agere* = to pay no attention. Cf. *Pseud.* 195.

826. To fill the lacuna at end of line Leo suggests *quid debeo* (which would also complete the sense of 827); cf. *Poen.* 1233; *Bacch.* 884-5 *numquid debetur tibi? quid illi molestu's?*

827. **molestiaest** = *molestiae est* (predic. dat.). See App. Crit.

828. Scan *uĭdĕn tu illic.*

uirere: see App. Crit. Ritschl reads *liuere*; but cf. *uiridis . . . colos*; a greenish hue would indicate excess of bile, which the ancients regarded as a cause or concomitant of madness; cf. Hor. *A.P.* 301 *o ego laeuus Qui purgor bilem sub uerni temporis horam!*

829. **ut . . . scintillant, uide!** For these symptoms of madness cf. *Capt.* 594–6 *ardent oculi . . . uiden tu illi maculari corpus totum maculis luridis? atra bilis agitat hominem.* So Ben Jonson, *The Silent Woman*, iv. 2: 'Lord, how idly he talks, and how his eyes sparkle! He looks green about the temples; do you see what blue spots he has?'

831. **quid mihi meliust quam . . . adsimulem**: without *ut*, cf. *Rud.* 328 *quid mi meliust quam . . . opperiar?* The subj. in these cases may be hortatory; cf. *Rud.* 377 *capillum promittam optumumst*, lit. 'Let me grow my hair long—'tis best so'. *quam ut* is more usual; cf. *Rud.* 220 *quid mihi meliust . . . quam . . . ut secludam?*

praedicant: i.e. by their enumeration of his symptoms. There is no need to mark a lacuna here with Ritschl, or to follow Acidalius in placing 843 after 829–30, and 831–2 after 834. Men. speaks these two lines aside, and immediately begins his pretended paroxysm with alarming contortions and grimaces; hence Matrona's exclamation, 833, and her father's advice, 834.

834. **quam potest**: MSS. have *potes*, for which cf. 435.

835. **euhoe** = εὐοῖ: cf. Hor. *Od.* ii. 19. 5, 7. See App. Crit. Men. now bursts out into wild Bacchic cries, followed by threats which constantly increase in violence until 869.

Bromie: an epithet of Bacchus, 'the noisy one', in reference to his noisy revel-bands; cf. Eur. *Bacch.* 141.

quo . . . in siluam: cf. 703 *aliquo . . . in ganeum.*

837. **femina . . . canes**: cf. 714–18; for the form *canes*, 718. For the expression cf. *Truc.* 284 *musca . . . femina.*

838. **poste**: for this old form of *post*, corresponding to *ante*, cf. 545, 1090.

hircus †alus†: see App. Crit. Lindsay thinks that *ālus* may be an adjective ('rank-smelling') cognate with *ālium*, garlic. Niem. imagines a compound *hircosălius* (*hircus*, *salio*), i.e. 'frisky goat', but *hircosălus* would seem to be the proper form; cf. *Bacch.* 362 *crucisălum.* Müller's *hircus caluos* seems an absurd combination; and Senex is grey, not bald, 854. Madness displays, not inconsistency, but the *idée fixe*. It is, however, inconsequent; cf. next line (unless Dionysus's trial before Pentheus is there referred to). Schöll suggests *squalus* (= *squalidus*), used by Ennius (*ap. Non.* 172. 20).

840. **capiti**: perhaps here in special reference to his affliction;

Warner tr. 'Out upon thee Bedlam foole!' For hiatus after *mihĭ* cf. 827, 389 note. Schöll, to avoid hiatus, reads *tu mi ex óraclo imperas.*

841. **illic**: dat. = *matronae*; cf. 828.

lampadi[bu]s: a heteroclitic form *lampada* (= *lampas*) is found in late Latin, and may have been a popular form; cf. *Calcha* (= *Calchante*) 748, *cassida* = *cassis*, &c. *lampadibŭs* is not impossible; cf. Verg. *Aen.* iv. 64 *pectoribŭs inhians*, and see Introd. 7. III. c, p. 49.

842. **minatur . . . exurere**: after verbs which are normally followed in Latin by acc. and fut. infin. it is quite usual to find in Plautus pres. infin., the subject of the infin. being omitted; cf. 938 *minitatu's prosternere*; *Trin.* 5 *si quidem operam dare promittitis.* In these cases the infin. has the function of a verbal noun, the object of the introducing verb; here, e. g. 'he threatens me with burning out of eyes'. At this point Matrona begins to run off the stage; her father follows, to stop her.

843. This aside is perfectly in place here; their terror, which he knows to be groundless, seems so ridiculous to him, that he begins to think *they* must be mad.

ultro: here in its etymological sense, 'on the other side'; it has the same force as our 'the boot's on the other leg'.

844. **heus!** cf. 673. He calls his daughter back, as a new idea strikes him.

quid si . . . cito? 'what if I summon?' i. e. 'hadn't I better?' The subjunctive is more usual: e. g. *Poen.* 330 *quid si adeamus?*; *Capt.* 612 *quid si adeam hunc insanum?*

845. **abducam**: i. e. from the house.

hunc hinc: cf. *Mil.* 377 *quo modo haec hinc huc transire potuit.* Senex is prevented from carrying out his intention by Men.'s tactics (848 seq.). Men. gets rid of the woman first, as he knows that the old man will be easier to hoodwink (872 seq.).

846. **turbarum . . . amplius**, 'any more disturbance'.

ampliūs: cf. 327 *longiŭs.* The quantity is less remarkable here owing to the pause; possibly it may be a case of *syllaba anceps.*

enim: asseverative; 'I *am* in a fix'. These words and the next line are spoken aside; in 848 he breaks out again.

847. **ni occupo**, 'unless I'm beforehand with some plan', i. e. carry it out before they can carry out theirs. Cf. Hor. *Sat.* i. 9. 6 '*numquid uis?*' *occupo.*

ni occupo . . . auferent: Lindsay (*Syntax of Plautus*, VIII. 5, pp. 125–6) points out that in threats to which a condition is attached Plautus uses the pres. indic. in the protasis with *nisi* (*ni*), but the fut. perf. with *si*. Cf. *Mil.* 828 *periisti iam, nisi uerum scio* with *Men.* 416 *periisti, si intrassis intra limen.* It is supposed that this distinction corresponds to the distinction between the tenses usually employed in commands and prohibitions; Lindsay sums up: 'Thus

da—nisi das, uapulabis and *ne dederis—si dederis uapulabis* would be the full forms of the two types of sentence.' Men.'s expression here is equivalent to a threat to himself; cf. Ter. *Heaut.* 730 *faciet nisi caueo.*

aliquid: adjectival; cf. *Truc.* 425.

848. **pugnis . . . parcere**, 'to be sparing with my fists'.

uotas = *uetas*; cf. *Asin.* 789 *uotitam.* He is addressing Apollo.

huiius = *Matronae.*

849. **malam magnam crucem**: found only here; the usual expressions are *in malam crucem, in maximam mal. cr., in malam rem.* Sonnenschein contends that *mala crux* forms a single idea, and if qualified, cannot have its parts separated by an adjective (yet cf. *res plurumas pessumas* 759, where see note). He reads here *magnam malám crucem.* On double iambic ending see 328 note.

851. **amabŏ, ādserua**: see note on 382. On hiatus following parenthetic word (here at diaeresis) see Introd. 7. IV. D. a. iv, p. 55.

852. **sumne** = *nonne sum.*

quae . . . audio: indicative of fact in causal clause. *audio* here means 'live to hear', as *uideo* sometimes means 'live to see'; cf. Livy iii. 67. 11 *Esquilias uidimus ab hoste prope captas.* Matrona now *exit.*

853. **haũ mãle ĭllānc amoui ; ⟨amoueo⟩**: Lindsay adds the last word. Bothe, reading *á me amoui*; *nunc*, &c., and Leo, reading *hau male, Apollo, illanc amoui*; *nunc*, &c., suppose an anacoluthon in what follows, *hunc . . . Titanum* being taken up by *huius*, 855. *hau male*, 'cleverly'.

854. **Titanum**: Men. pretends to regard the Senex as one of the Titans warring against Apollo. Not perceiving that the combination *tremulum Titanum* is a comic absurdity purposely introduced, most edd. follow Meursius in altering to *Tithonum* (the husband of Aurora, cursed with immortality without immortal youth).

qui . . . patre: quoted thus by Priscian, probably from now missing part of A; P has *Cucno prognatum patre.*

Cygno: because of the Senex' white hairs. More than one mythological character was changed into a swan as a punishment for blasphemy. Ritschl restores *Cŭcino*, as being what Plautus wrote: *y* does not appear in Latin versions of Gk. words till Cicero's time; for the form cf. *techina* = τέχνη, &c.

855. **huius**: metre requires *huiius* (disyllable).

artua: a neuter form of the plural of *artus*, found only here. Cf. *pecua, tonitrua.* On gender variation in O. Lat. see 168 note.

857. **si attigeris**: see note on 847 *ni occupo.*

858–9. Addressed to Apollo.

ancipitem: here in its original meaning (*ambi* + stem of *caput*), two-headed; i. e. 'double-headed axe', in classical Latin *bipennis.*

hunc senem . . . dedolabo . . . uiscera : apposition between whole and part.

859. **osse fini** : apparently *fini* is used as a preposition (= *tenus*); cf. Cato, *R. R.* 28. 2 *postea operito terrā radicibus fini.* Possibly, as Lindsay suggests, the phrase was originally an abl. abs. (*osse fini*, lit. 'the bone being the limit'). In classical Latin *fine* is used prepositionally with genitive (cf. again *tenus*), e. g. Ovid, *Met.* x. 536 *fine genus uestem ritu succincta.*

assulatim : cf. *Capt.* 832. Hiatus at the diaeresis ; see also Introd. 7. IV. D. d, p. 56.

uiscera : everything inside the skin and outside the bones ; 'flesh'.

860. Scan *ĕnĭm uĕ|ro.*

illud : what he threatens. Senex here begins to edge away ; hence Men. must drive him down (862 seq.).

861. **ut minatur** : quasi-causal, 'considering his threats', 'such are his threats' ; cf. Ter. *Ad.* 389-90 DE. *eho an domist habiturus ?* SY. *credo, ut est dementia.*

faxit : subjunctive (originally optative) of S-aorist. Cf. *Mil.* 283 *dixis*, 316 *empsim.*

864. **uetulum . . . edentulum** : diminutives of contempt.

865. **astiti in currum** : 'pregnant' construction.

iam stimulum : in manust : the punctuation of the present text gives a staccato effect which interrupts harshly the rapid rhythm of 863-4, 866-7. If *stimulum* is to be taken as a second object of *teneo*, it is better (with Brix) to read *iam stimulum in manu*, and to suppose that *est* was added by an ignorant copyist who took *stimulum* for a neuter noun in the nom. Possibly, on the other hand, there was such a neuter variant of *stimulus* (cf. 168 *nasum* = *nasus*), and we should read *iam stimulum in manust* : so Lambinus.

866. **appareat**, 'be plainly heard'. Warner tr. 'Hait' (= gee up) ; 'come ye wilde jades make a hideous noyse with your stamping : hait, I say'.

867. **inflexa sit** : the force of the perfect is 'be quite bent' ; the line means : 'Take heed that your tireless limbs bend themselves double in swift trot', a vivid expression to indicate high-stepping action. Cf. Verg. *Georg.* iii. 192 *sinuetque alterna uolumina crurum.* Note the mock-tragic diction (*pedum pernicitas*) and alliteration.

868. **mihin . . . minare ?** Men. is probably prancing about like a horse, and the Senex is trying to humour him ; cf. Hor. *Sat.* i. 5. 56-8.

869. **qui stat**, 'who stands his ground', i. e. does not run away like the Matrona. Sonnenschein's suggestion *qui astat* is unnecessary.

870. **capillo . . . deripit** : just as Pallas prevented Achilles

from attacking Agamemnon; cf. Hom. *Il.* i. 197 *στῆ δ' ὄπιθεν ξανθῆς δὲ κόμης ἕλε Πηλείωνα.* Finding he cannot frighten away the Senex, Men. adopts the device of falling down in an assumed fit; at the same time he maintains his rôle of madman by pretending to attribute his sensations to supernatural agency.

871. **tuom . . . Apollinis**: the genitive stands in apposition to the possessive pronoun (which is equivalent to a genitive); cf. Cic. *Phil.* ii. 43. 111 *tuum hominis simplicis pectus*; Eur. *Hec.* 430 *θανοίσης ὄμμα συγκλῄσει τὸ σόν.* It is used here partly for emphasis, and partly *metri gratia*. Men.'s voice gradually grows fainter as he delivers this line, and at the end of it he collapses.

872–3. Most edd. mark a lacuna as in text; it is supposed that some generality has dropped out (e.g. Niem. suggests *ita nunc hic iacet Miser. nihilist uita hominum*) which is illustrated by the particular example introduced by *uel* ('for instance') in ll. 873ª–4. But surely *eu . . . durum* is itself a generality; there is no need either to mark a lacuna or to adopt the faulty scansions criticized in the App. Crit. if we read with Hare: *eu morbum hercle acrem ac durum! di, uostram fidem! Vel hic*, &c.: ''Gad, how violent and severe a disease (this madness is)! Heaven protect us (from it)! (Look at) this poor madman, for instance—how strong he was a little while ago!' A further objection to the present text of l. 872 is that stress is thrown on *ac*.

873ª. **uel** = 'for instance'; cf. 1042; Ter. *Hec.* 60; Cic. *ad Fam.* ii. 13. 1 *sed suauis accipio litteras, uel quas proxime acceperam, quam prudentes!*

875. Here *exit* the Senex; but the break between scenes should come at 881, where see note.

877. **ut ualidus insaniam?** neither the accentuation *uălĭdŭs* nor the scansion *uălĭdŭs* can be justified (see, however, note on 841): *longiŭs*, 327, is no parallel, as its final syllable was originally long. See App. Crit. Brix's suggestion improves sense and metre; with Bothe's proposal *uesaniam* cf. his proposal *uesania* (subst.) 921; but neither verb nor substantive is found in the Dramatists; the verb, indeed, appears once only in Catullus; nowhere else before the sixth century A.D.

879–81. For the comic device of a direct appeal to the spectators cf. 1000, 1157; *Amph.* 376; *Aul.* 406, 715–20; *Cist.* 678; *Most.* 280–1, &c. It is a favourite trick of Aristophanes; cf. *Vesp.* 74 seq. where actors distributed among the audience take part in the dialogue, as in a modern Revue.

881. For **ni** = *nē* see note on 419–20. Here Men. II goes off R., just before Senex, returning from the doctor's, enters L.; the break between scenes should therefore occur here. See Introd. 4, p. 19.

882. **sedendo . . . spectando**: i.e. waiting in the consulting-room, and looking out to see whether the doctor was coming: the

gerunds are instrumental. The hiatus may be justified by the antithesis.

883. **manendo**: modal, = *dum maneo.*

ex opere, 'from his rounds'.

884. **odiosus**: predicative; almost = 'swaggering'.

885–6. Medical men in the Rome of this day were mostly Greek immigrants; the first Greek physician came to Rome about the beginning of the Second Punic War (Pliny, *H. N.* xxix. 1. 6). As many of them were pompous charlatans, they were frequently satirized by the Comic Dramatists. Here Plautus is laughing at the habit (not unknown to-day) of certain doctors of boasting about their aristocratic *clientèle.* The joke is pointed by the fact that Aesculapius and Apollo were the gods of healing. Scan *āīt.*

887. **fabrum**: there is no need to suppose that the Senex, by a humorous error, takes *Aesculapio, Apollini* as referring to the gods' statues; the joke is more simple; the doctor has boasted of mending legs and arms, and the Senex says: 'I'm wondering whether I'm to say I'm calling in a doctor or—a joiner.' Scan either *du|cĕrĕ mĕ-* (cf. *Mil.* 27 *di|cĕrĕ uŏ-*) or *du|cĕre|* (cf. *Asin.* 250 *finge|rĕ*). Brix suggests *medicum me dicam ducere* (*medicum* has dropped out before *me dicam*, and been restored in the wrong place).

888. **incedit**: *incedo* is used of slow and deliberate walking, e. g. *Aul.* 47 *ut incedit*, followed by the threat *testudineum istum tibi ego grandibo gradum*; cf. *Asin.* 705; *Amph.* 330, &c. It is also used of pompous or dignified gait; cf. *Mil.* 872; *Truc.* 463; Verg. *Aen.* i. 46 *diuom incedo regina*, 405 *uera incessu patuit dea.*

moue . . . gradum: not addressed directly to the doctor.

formicinum: in reference not merely to his slow pace, but to his mincing and affected gait; Muretus remarks here: *formicae multum quidem mouent, sed parum promouent.* The doctor makes a great show of bustle, but does not make much actual progress.

889. **dixeras**: pluperf. referring to their previous conversation. Scan *quĭd ĕsse ĭlli.*

890. **lārŭātust**: haunted by *laruae*, or ghosts of wicked men, whose visitation was supposed to cause madness. Cf. *Aul.* 642 *laruae hunc atque intemperiae insaniaeque agitant senem.* For the form cf. *lymphatus* = visited with madness by *nymphae. Laruatus* is always four, *larua* three syllables in Plautus. Tr. 'hag-ridden'.

cerritus: probably = *cereritus*, driven mad by the influence of Ceres: cf. *Amph.* 775–7 *quin tu istanc iubes Pro cerrita circumferri? . . . laruarum plenast.* Preller's derivation from *cerus* (in *Carmen Saliare*; = *creator*) is needless, as *Cerus* is the masc. form of *Ceres* (Sanskrit √*kri-*, to make).

891. **ueternus**, 'coma'.

aqua intercus (i.e. *inter cutem*), 'dropsy'. Warner, displacing the order, translates 890–1: 'Is it a letarge or a lunacie, or melancholie, or dropsie?'

894. **mea . . . fide**, 'on my honour'. Such promises are part of the quack's stock-in-trade.

895. The Senex does not like the doctor's airy *perfacile*: he wants to be sure that great pains will be taken. The doctor therefore rushes to the other extreme, 896.

896. Both the reading and the interpretation of this line are questions of great difficulty. (1) Niem. retains *sescenta*, taking it as agreeing with *suspiria* understood (cognate acc.); he also adopts an arrangement suggested by Lindsay, and transfers *ita* (897) to the end of this line, reading at the beginning of 897 *ego illum* (latter word as in MSS.). He scans thus: *in dĭĕs: | ĭtă || ĕgo ĭllŭm.* This will give the sense: 'Why, then, I'll heave scores of (painful) sighs each day, such great pains I'll spend you over his treatment'. For *in dies* distributive cf. 457; *sescenti* is the usual expression for a vaguely large number. (2) Ritschl arranges 894–6 thus: 896, 895, 894. In this line, embodying suggestions of Scaliger (*sospitabo*) and Camerarius (*sescentos*), he reads *quin sospitabo plus sescentos in die*, 'why, I'll cure six hundred (such) a day', which thus continues the casual tone of *perfacile id quidemst*. This gives good sense, but shows little regard for the MSS. (3) Palmer, in an Appendix to his edition of *Amphitruo* (p. 253), suggests keeping Ritschl's order, and reading *quin subus piabo plus sescentis in dies* (referring to expiation by sacrifice of swine); but (a) the swine had to be ten days old, not *sues* (= full grown swine); cf. note on 290; (b) this reading would render 895 (the next line according to Ritschl's arrangement) pointless; (c) the religious act had to be performed by the patient, and is to be distinguished from the medical treatment by hellebore; cf. 913, 950; Hor. *Sat.* ii. 3. 164–6. (4) Lindsay's suggestion *sescenta sexies* (a comic exaggeration of *sescenta*, to be taken as (1) above) is a likely solution; see App. Crit. for source of error.

897. **tibi**: ethic dative.

899. **peruorsus**: lit. 'wrong way round'; everything has turned out exactly contrary to his wishes; the day has 'gone awry'. Cf. Cicero's word-play, *pro Cluent.* 26. 71 *ut erat semper praeposterus atque peruorsus, initium facit a Bulbo.*

901. **flagiti**, 'disgrace'; for genitive after compounds of *-pleo* cf. *Aul.* 454; *Amph.* 470; the ablative is more usual; cf. *Cist.* 127 *me compleui flore Liberi*; *Cas.* 123; *Merc.* 795.

902. **meus Vlixes**: the parasite is compared to Ulysses as being a cunning accomplice in rascality; perhaps there is also a reference to the estrangement between Agamemnon and his wife, and Ulysses' services to the former in the matter of the sacrifice of Iphigenia (cf. Eur. *I. in A.* 524, 1361).

regi: a flattering title often bestowed by a *cliens* upon his *patronus*; cf. *Asin.* 919; Ter. *Phorm.* 338; used here also in allusion to Agamemnon. Scan *sūo*; cf. *mēō* 905.

903. Scan *quĕm ĕgŏ | hŏmĭnēm*; to avoid these hiatuses, Müller inserts *hodie* (frequent in threats) before *hominem*; but for hiatus after pyrrhic not bearing ictus cf. 1061, and see Introd. 7. IV. B. a. ii, p. 53: the first hiatus is quite regular.

si . . . uiuo, 'as sure as I'm alive'; cf. *Aul.* 573; *Bacch.* 766; *Pseud.* 1325. The future *si uiuam* is also used in this form of asseveration, as *Most.* 4. The apodosis is always in the future. Cf. the similar variation between *si sapis* and *si sapies*. Note the alliteration.

euoluam, 'unwrap from', and so 'strip of'.

904. **illīus esse**: sc. *uitam*; referring to *uita . . . sua*, 903. The point of this line lies in the double meaning of *uita* (life, livelihood); Menaechmus says in effect: 'The meals he consumes, which to him are *uita*, are really mine; I'll deprive him of his sole possession, namely, the breath he draws.'

905. **educatust**: cf. 98.

906. **condigne**, 'just as badly', i.e. as Peniculus; used similarly *Aul.* 465.

907. **palla**: outside its clause, and therefore emphatic. Men. I knows that the *palla* is a sore point with Erotium, though he is ignorant of the real cause of her annoyance.

908. Scan *eŭ | ĕdĕpōl! | nĕ ĕgo.*

uiuo: emphatic for *sum*; cf. 202. Or perhaps: 'It's a wretched life I lead.'

909. The Senex and the Doctor have thus far remained hidden (cf. 898), but catch Men.'s last words. After this brief conversation aside, they suddenly advance to Men., to whom the doctor is known (cf. 957).

se miserum praedicat: a symptom of melancholia.

910. **qur . . . bracchium?** Men. has accompanied his last words (908) with a gesture of declamation, and so displaced his robe.

911. **nunc tuo**: not redundant with *isti*, but = 'which you're now suffering from'.

mali with *quantum*.

912. **quin . . . suspendis?** Men., already in a state of high irritability owing to his mysterious misfortunes, naturally treats this new nuisance with impatient rudeness, which is regarded as a further proof of derangement.

ecquid sentis? 'do you notice anything (wrong with him)?' Hildyard ingeniously suggests that the doctor, under cover of shaking hands, or perhaps under pretence of putting Men.'s robe straight (910), has surreptitiously felt Men.'s pulse; and that the Senex, perceiving the manœuvre, asks: 'do you gather anything (from the state of his pulse)?' This would make excellent sense,

and give additional point to Men.'s exclamation. Hildyard quotes Tac. *Ann.* vi. 50 *medicus . . . per speciem officii manum complexus pulsum uenarum attigit.*

quidni sentiam ? 'of course I do'; *quidni* (*-ni* = *nei*, i. e. *nē* in the O. Lat. sense of *non*) is thus used in answers with the verb of the question repeated in the corresponding tense of the subjunctive (potential); cf. *Mil.* 923; normally *in tmesi*, as *Mil.* 1120 PY. *itan tu censes ?* PA. *quid ego ni ita censeam ?* So frequently *cur non ?* Cf. *quippini ?* 948.

913. **ellebori iungere**: (1) the correction of B^2, *unguine*, is accepted by Wagner and by Brix-Niem.; but hellebore, the traditional remedy for madness, was administered in the form of a draught, not of an ointment; cf. 921 *potionis*, 950 *elleborum potabis*; Hor. *Epp.* ii. 2. 137; Pers. iv. 16; Auson. *Ep.* 4. 69 *Anticyramue bibes*; Aristoph. *Vesp.* 1489 *πῖθ' ἑλλέβορον.* (2) The rest of the MSS. give *iungere*, which Lindsay retains (supposing a nom. *iungus* = *ζεῦγος*), in the doubtful sense of 'wagon-load' (*ζεῦγος* = yoke of oxen, and so, by metonymy, what they draw). Similarly (3) Schöll proposes *iumento* in the sense of 'wagon-load' (cf. Plato, *Euthyd.* 229 B *ἑλλεβόρου ἅμαξα*); but *iumentum* is nowhere else so used, and even *iugum* and *quadrigue*, though they sometimes mean 'wagon' or 'chariot', are never like *ἅμαξα* used in the sense of 'load'. (4) Leo's suggestion, with the same meaning, *uno onere*, is better. (5) The conjectures *iugero* (Sonnenschein) and *iugere* (Ital., from a supposed heteroclitic *singular* of *iugerum*) give the best sense ('an acre of hellebore'), and require a very slight alteration only of the MSS.; the error may have arisen through dittography of *u*.

optinerier, 'managed'.

915. **atrum**: Italian natural wine was very dark.

quin tu is, &c.: this line is quoted with a different ending in a note on *Curc.* 242 by a later hand found in the margin of B; see App. Crit. The words suggested by Lindsay may easily have dropped out through similarity to the beginning of this line.

916. As it stands in the MSS. this line will not scan; it can be made metrical by bracketing *tu* (see App. Crit.) and scanning *prīmŭlŭm*. Vahlen and Schöll mark a lacuna, which Niem. fills thus: *prīmŭlum. ⟨quin tu mihi || id respondes quod rogaui ?⟩* MEN. *quin tu me⟨d⟩ interrogas*, &c. Some such words may have dropped out owing to *quin tu* occurring near the end of three consecutive lines. On the scansion *prīmŭlŭm* see Introd. 7. I. E. d.

insanire primulum, 'to show the first faint signs of a (coming) fit of raving'; cf. 921, 934.

917. **purpureum . . . puniceum**, 'dark-red . . . bright red'.

esse: cf. 628 *comesse*. The original form was *ed-(ĕ)-se*; cf. *surrexe*, Hor., which is strictly a present, not a perfect, infinitive.

lūteum: from *lūtum*, 'yellow-weed' (*lŭteus* from *lŭtum*, 'mud'.

918. **squamossas**: Plautus did not write the word thus, as no consonants were written double till Ennius's day; but the form given here by the MSS. indicates that the adjective-suffix *-ōsus* was originally *-onsus* (cf. *formonsus*), or rather *-uent-tos*, where *-uent-* = Gk. adjectival suffix-stem *-οεντ-* (nom. *-όεις*).

papae! an explosive interjection; cf. *atat*, Gk. *παπαῖ*, *βαβαί*, *πόποι*, Eng. 'tut-tut'.

919–20. **deliramenta loquitur**: cf. *Amph.* 696; *Capt.* 598.

921. **percipit**: sc. *eum*; in its original sense, 'gets a thorough grip on him'; cf. *Amph.* 1118 *horror membra . . . percipit*. Contrast 916 *occeptat . . . primulum*. The use of indicative here after *priusquam*, though the idea of purpose is present, may imply that the Senex believes the fit is almost upon him; cf. Verg. *Aen.* iv. 27 *ante, Pudor, quam te uiolo*. For the lengthening of the final syllable cf. 759 *aduenít*, 1101 *emerís*: Bothe proposes *percipit uesania*, but see note on 877.

922. **occīdis fabulans**, 'you're boring me' (or, 'him') 'to death with your jabber'; or, if *occidis* is used vividly for future, 'you'll be the death of me', &c. Perhaps it is best to supply *me*, not *eum*, as the object; the Senex is weary of the quack's pseudo-professional interrogatory, which he thinks quite unnecessary after what he himself has seen (cf. 835 seq.): he wants the man to *do* something; cf. 921, 946. In B^1 the words are assigned to Men., perhaps rightly.

923. **duri**: probably of appearance, 'staring', 'set in a fixed stare', referring to the glare of a madman.

924. **locustam**, 'lobster', which has staring prominent eyes; cf. Pliny, *H. N.* xi. 37. 55 *locustis . . . praeduri eminent* (*oculi*).

925. **enumquam . . . crepant**: Warner tr. 'Doo not your guttes gripe ye, and croake in your belly?'

926. **nulla crepitant**: *nullus* in agreement with the subject is used (as a rule colloquially) as a strong negative; cf. *Rud.* 143 *ill' qui uocauit nullus uenit*; *Trin.* 606 *at tu edepol nullus creduas*; Cic. *Att.* xi. 24. 4 *Philotimus . . . nullus uenit*; Verg. *Aen.* iv. 272 *si te nulla mouet tantarum gloria rerum*.

927. **pro insano**, 'like a madman'; cf. 945, 298 *pro sano*; *Capt.* 542 *proque ignoto me aspernari*.

928. **facilin . . . cubans?** repeats the former question in a more definite form; 'do you sleep easily' (i. e. without bad dreams such as visit the insane) 'when you are in bed?' Ritschl makes this a distinct question by reading *obdormis*, with the sense 'do you go to sleep easily' (i. e. readily) 'when you go to bed?'; but *cubo* does not seem to bear this meaning elsewhere.

929–30. Cf. the opening scene of Aristoph. *Nubes*, where Strepsiades cannot sleep for thinking of his debts.

931–3. **qui** = *utinam*; cf. 451 note.

There is no need to suppose a lacuna after 930; Men. suddenly

realizes how foolish it is to answer these absurd questions seriously (cf. *percontator*); the recollection of his predicament returns, and he bursts out with a curse at his tormentor.

934. **insanire occeptat,** 'his fit is really beginning'; contrast 916.

de illis uerbis, 'in consequence of'; cf. 266 *iam aps te metuo de uerbis tuis.* Niem. takes the phrase with *insanire occeptat*, in the sense of 'judging by those words'.

935. **Nestor:** the Homeric King of Pylos, famed for wisdom and eloquence.

de uerbis: not as in 934, but 'in the matter of', 'with regard to'; cf. *Most.* 569 *quid de argentost?*; *Pseud.* 123; Caecil. (161 Ribbeck) *nil peccat de sauio.* Or possibly it may be taken as 'judging by his words'.

prāēūt ... fuit: lit. 'in comparison with how he was', &c., i.e. 'compared with what he was a while ago', referring to Men.'s speeches, 835 seq. For *praeut* see note on 376; cf. *Mil.* 20.

937. **dixti insanus,** 'you said it in a mad fit'; *dixti* is Leo's correction of MSS. *dixi*, which Schöll retains, arranging thus: MEN. *quid ego dixi?* SE. *insanus, inquam*—, the speech of the Senex being interrupted by Men.'s exclamation. Niem. adopts Schöll's arrangement, but reads *insanu's*, which, however, is inconsistent with 935.

938. Ritschl marks a lacuna after this line, which Vahlen fills thus: ME. *quis se dicit haec me facere uidisse aut quis arguit?*

939–40. **haec ted arguo:** sc. *fecisse.* Note hiatus at the diaeresis combined with emphasizing anaphora.

941. **coronam ... Ioui':** proverbial expression for a daring and outrageous crime; cf. *Trin.* 84; Hor. *Sat.* i. 4. 93 *mentio si quae De Capitolini furtis iniecta Petilli Te coram fuerit.* Men. answers the seemingly absurd charges made against him with charges still more absurd and violent; cf. 945.

Ioui' ⟨scio⟩: see App. Crit. It is highly probable that this line ended in *scio* like the next three. The repetition indicates loss of temper.

943. **ēs:** always long in Plautus.

sub furca: the *furca* was a heavy wooden yoke, shaped like a V or II, which was fastened on the neck of a delinquent slave, his hands being bound to the arms of the implement, which projected in front over his shoulders. Sometimes the victim merely had to walk through the city bearing the yoke, and proclaiming his fault as he went; sometimes his progress was rendered more painful by the application of rod or lash; cf. Livy ii. 36. 1 *seruom quidam pater familiae ... sub furca caesum medio egerat circo*; Cic. *Diuin.* i. 26. 55.

946. **face:** for the form cf. 948, 1014; *Aul.* 153; so *duce*, *Aul.* 452; *dice*, *Capt.* 359. *Fac* is also found, e.g. 890 above; *Trin.* 1008.

947. **quid facias optumumst?** lit. 'what you must do, it's best?' i.e. 'what you had best do?' The arrangement is paratactic, as usually with *optumum est*, the subjunctive being jussive; see note on 831, and cf. *Asin.* 448; *Epid.* 59; *Aul.* 567 *tum tu idem optumumst Loces ecferendum*; similarly with *iustumst*, *Bacch.* 994 (MSS.); *certumst*, *Aul.* 676.

948. **ad me**, 'to my house'; so also 952, 956.

face uti deferatur: more commonly *ut* is omitted, e.g. 890 *fac sciam.*

quippini? = *quippe ni* (i.e. *quippe non*, see 912 note; for the weakening of the vowel see note on *seruirin* 795) has the same sense as *quidni*, but is rarely followed by a verb, while the latter rarely stands without one; cf. 912, 1109.

949. **meo arbitratu**, 'just as I please'; cf. 91.

950. **aliquos** gives a tone of vagueness to the phrase, as we say 'some three weeks'; cf. *Pseud.* 321 *ut opperiare hos sex dies aliquos* (but *hos* without *aliquos* generally refers to *past* time; cf. 104 *hos dies multos*): the usage is colloquial; cf. Cic. *ad Att.* iv. 46. 1 *uelim mihi mittas de tuis librariolis duos aliquos*. Warner translates here: 'Oh, Sir, I will make yee take neesing powder this twentie dayes' (cf. German *Nieswurz* = hellebore); to which Men. answers: 'Ile beate yee first with a bastanado this thirtie dayes.'

951. **pendentem**: when slaves were flogged they were sometimes suspended to a beam by the hands, a weight being attached to their feet; see the *locus classicus*, *Asin.* 303–5. The object of this detestable cruelty was to prevent their struggling. Men.'s threat is an insult, as it implies that the physician is a slave; many physicians in Rome actually were slaves, and, if skilful or popular, were a source of great profit to their masters.

953. **prōinde ut**: lit. 'in proportion as'; tr. 'considering the degree (violence) of madness I perceive (in him)'.

954. **immo**: corrective. The doctor is ready with a plausible excuse.

955. **quibu' paratis**: for abl. of passive partic. with a pronoun in agreement after *opus est*, cf. *Pers.* 584 *opusnest hac tibi empta?* so perhaps with *usus est*, 753, where see note.

956. **ferant**: for paratactic subjunctive with *iubeo* cf. *Most.* 930 *curriculo iube in urbem ueniat*; *Rud.* 708; so syntactic subj. (introd. by *ut*), *Amph.* 205; (alone), *Epid.* 627.

illic = *apud te.*

Scan *erīt*; cf. 921 *percipit*, and note. Perhaps *syllaba anceps.*

The Senex and the Doctor now *exeunt.* Men., not suspecting what is in store for him, since ll. 946–9 and 952–6 have been spoken out of his hearing, decides to remain where he is (965).

957. This line can be scanned only by taking the second foot as a proceleusmatic. Müller transfers *nunc* to the next line, there

reading *quod nunc me* (see App. Crit.), and here *dbiit médicus* (natural rhythm). *Socrus*, suggested by Lindsay, occurs as a masc. noun in two fragments of archaic Latin.

958. **quĭd ĭllūc | est quod**: more emphatic than *quid est quod*, on which see 677.

hisce: a Plautine form of the nom. plur. masc., used before a vowel or *h*; cf. *illisce* 997.

960. **neque pugnas . . . coepio**: i. e. nor even am I quarrelsome or litigious (signs of nervous irritability). The present-stem of *coepio* (= *co-ip-io*, where *-ip-* is a weakened form of the root *ap-* found in *apiscor*; cf. *ad-ip-iscor*) is found only in early Latin; cf. *Pers.* 121 *coepĕre*; *Truc.* 232 *coepiat.*

ego: emphatic; he is not the one to start them.

961. **saluos saluos**: nom. sing. and acc. plur. respectively, in the usual order of such phrases; cf. *alius alium*, *absens absentem.* 'Sound myself, I see others sound', i. e. do not regard them as mad. A mad or drunken man thinks all others mad or drunk, but himself sane or sober.

noui ⟨ego⟩ homines: a further proof of sanity; cf. *Amph.* 448.

962. **perperam**, 'erroneously'; for this adverbial termination cf. *quam*, *clam*, *palam*, *promiscam* (*Pseud.* 1062), *protinam* (*Mil.* 1193). Adverbs in *-am*, like those in *-sim*, *-tim*, are usually called accusatives sing. fem., though possibly they are relics of the old A-stem instrumental sing. in *-am.*

ipsi: the asyndeton marks the contrast.

964. **huc**: he points to Erotium's house.

nimi' prouentum est nequiter, 'things have turned out shockingly'; this sense of the verb is colloquial or late; cf. *Pers.* 456 *rem . . . prouenturam bene confido mihi*; Tac. *Hist.* iv. 18 *si destinata prouenissent*; more often with a living subject, as *Rud.* 837 *edepol proueni nequiter multis modis*; *Truc.* 385.

965. **ad noctem**, 'by nightfall'; cf. *Poen.* 844 *ad postremum*, 'by the time the end comes', i. e. 'in the end'.

966. Messenio returns from the quay-side inn, where he has bestowed the baggage and sailor-porters. He thinks he has arrived in ample time to assist his master from the banquet as arranged (cf. 436–7, 701–3, 986–9). He enters the stage R., as coming from the harbour, and fails to perceive Men. I, who is at the opposite end of the stage; and we are to imagine that Men. does not see or hear Mess. till 1003. For the ensuing soliloquy, in which Messenio describes the qualities of the *seruos frugi* in a tone of self-righteousness, cf. *Aul.* 587 seq.; *Most.* 858 seq. On the metres of this *canticum* consult the Schema Metrorum. It opens with a simple system of bacchiacs; cf. 571 seq.

spectamen, 'mark', or perhaps 'guarantee of worth'.

seruo: dative of advantage, exercising the function of a genitive; cf. *Rud.* 935 *monumentum meae famae et factis.*

id, the subject, is explained by *ut . . . rectius*, 968–9.

qui rem, &c.: the relative clause amplifies *bono*: 'It is the mark of a good slave, one such as manages, &c., his master's business, that he . . .'

967. **conlocat**, 'arranges'; **cogitat**, 'spends thought upon'.

968. **rém |ĕrí**: hiatus at the end of the first hemistich.

968–9. **diligenter . . . quam si**: for omission of *tam* cf. *Rud.* 943 *non edepol piscis expeto quam tui sermonis sum indigens.*

970–1. **tergum . . . crura . . . oportet potiora esse**, 'he must have more regard for his back and his legs' (i. e. to save them from *uerbera*, *compedes*; cf. 974).

971. **potiora esse**: sc. *ei*; lit. 'be more important in his eyes'; an antecedent to *quoi . . . situmst* must be supplied here in the dative (of the person judging), and in the next line as subject.

quoi . . . situmst: if *situmst* is equivalent to διάκειται, the phrase means 'whose mind is discreet', lit. 'is in a discreet condition'; but possibly *modeste* means 'not too much one way or the other', and the expression is a colloquialism corresponding to our 'whose heart is in the right place'. Bergk suggests *modéste modéstumst*, which certainly has a Plautine ring.

972. **id**: explained by the clause *quid . . . eris*; cf. *id*, 966.

qui nihili sunt (= οἱ μηδὲν ὄντες) qualifies *eis* in the dependent clause.

quid . . . preti: explained by *uerbera*, &c., 974–5. For *pretium* in a bad sense cf. Hor. *Od.* iii. 24. 24 *pretium est mori.*

973. **ignauis . . . uiris**: in apposition to *eis qui nihili sunt.* The words are so awkwardly placed (after *eris*) that they have been bracketed as a gloss by Ritschl.

975. **molae**: refractory slaves were sometimes punished by being sent to work at a *pistrinum* (flour-mill), where corn was ground between mill-stones (*molae*) kept in motion by manual labour; cf. *Pers.* 22; *Most.* 17; Ter. *Phorm.* 249–50. The rest of the line indicates the circumstances under which the work was done. The *pistrina* were generally situated on the owner's country estate, and a town-bred slave thought it the worst of all punishments to have to work really hard in a chained gang, and to live on short rations in a bleak country village; cf. *Asin.* 31–5; *Most.* 16–19; and see Ramsay's *Mostellaria*, Excursus xv.

If *magna* is omitted the line is a perfect bacchiac tetrameter.

977. **id . . . malum**: referring to 974–5; *malum* in its common Plautine sense of 'punishment'. This line, like the next two, is trochaic. Scan the second foot as a proceleusmatic. In the absence of the usual diaeresis there is caesura in the fifth foot, and a dactyl is allowed in the fourth: Introd. 6. II. E. c, p. 33.

bonum esse: sc. *me.*

certumst, 'it's my resolve'; cf. *Aul.* 676.

978. **magi' . . . faciliu'**: sc. *quam uerbera*; for the double com-

parative cf. 55; *Aul.* 422. Scan *quăm mălŭm|; năm.* The fifth foot is a proceleusmatic.

uerba : uerbera : cf. Ter. *Heaut.* 356 *tibi erunt parata uerba, huic homini uerbera*; Ovid, *Her.* x. 38 *uerbera cum uerbis mixta fuere meis.* Messenio *can* put up with a scolding.

979. **nimio** = *multo*, but has stronger force. Scan *lĭ|bĕntĭŭs | mŏlĭtūm | quām mō|lītūm.*

mŏlĭtum : sc. *far*; **mō|lītum**, 'strenuous effort', verbal noun from *mōlior*, with punning reference to *mŏlĭtum*: 'I much prefer eating what others grind to the dreadful grind—of grinding': the word-play balances that in 978. *Mōlītus* is not found elsewhere, but there are several other verbals in *-tus* (e. g. *frustratus, perditus*) that Plautus alone uses, and he only once. To take the line otherwise involves the scansion *lĭb|ĕntĭ\ŭs mŏlĭ\tŭm quām | mŏlītūm*, but such variation of stress (*molitúm, mólitum*) cannot here be justified (see 321–2 note); moreover the repetition of *mŏlĭtum* would be both utterly pointless, and bad Latin. On *praehibeo* see 802 note.

980. **seruo id :** cf. *Pseud.* 698 *seruas imperium probe.*

982. **alii sei . . . sint, ego . . . ero :** the indicative of the apodosis expresses certainty, the subjunctive of the protasis leaves the question open. The MSS. read *aliis ēē* (= *esse*), from which Lindsay gets *alii sei* by change of one letter and redivision (see also App. Crit.). The second hand of B gives *alii esse*, which Niem.-Brix adopts, taking the first *esse* as subject to *in rem esse.* A literal translation of this reading would run: 'Let others be as they think it to be to their interest to be'. A '*monströses Wortspiel*' on *esse* (*edere*) such as Brix[5] suspects would here be feeble and un-Plautine. Scan *ĕro ŭt mĕ | ĕsse*: the line is trochaic.

983. **metum id . . . adhibeam . . . apstineam :** cf. 249; a conditional sentence without *si* expressed, *apstineam* being apodosis; 'If only I keep this before me as a matter for anxiety,' &c.: *id* is explained by *ero ut . . . sim praesto*; for careless order cf. 966–9, 972–3. See also note on 984. Scan *mĕtum ĭd mĭhi ăd-* (proceleusmatic), and *lŏcĭs sĭm*: the line is anapaestic.

culpam apstineam : for this acc. cf. *Mil.* 1309 *si apstinuissem amorem*; contrast 768 above, *apstinent saepe culpa.*

983a. **metuont :** i. e. behave cautiously, show a wholesome awe. This line and the next closely resemble *Most.* 858–61 both in sentiment and language. Scan *cărĕnt mĕtŭ|ont ĭ | sōlĕnt ĕs|se ĕrĭs ŭt|ibiles* (anapaestic). For shortenings see Introd. 7. I. B. b, p. 43.

983b. **nil metuont :** *metuont* as in last line.

postquam . . . metuont : here *metuont* has a stronger meaning, 'are frightened'. Various emendations of this line have been suggested; the general sense is obviously that reckless slaves, after they have done something to deserve a beating, then (when it is too late) *do* become afraid. Vahlen, incorporating a conjecture of Pylades, reads *promeriti, tunc i metuont* (see App. Crit.); for

omission of auxiliary in a dependent clause, cf. 119 *ut facturus dicam*. Perhaps the best suggestion, as being closest to the MSS., is *promeriti, tum qui metuont!* 'how frightened they are then!' Scan *mălŭm prŏ-*.

984. **metuam hau multum**: the sense seems to require an emphatic *ego* here. Possibly therefore Hermann is right in rejecting 983^{a-b} as an interpolation from *Most.* 858–61; if those two lines are omitted, *met. hau mult.* will be apodosis to *adhibeam* in 983 (*culp. apst.* in that case also being protasis), with the meaning 'I shall have little cause for anxiety'.

prŏpe ĕst quăn|do: cf. Ter. *Andr.* 152 *prope adest cum alieno more uiuendumst mihi.* This line is an anapaestic tetrameter catalectic, 982–3^{b} being acatalectic.

quando †ceruso faciam†: the initial *c* of *ceruso* following *-o* of *quando* probably conceals *hoc* (agreeing with *pretium*), which gives good sense if taken as referring to *metuam hau multum*: 'this reward', namely, immunity from the cares and anxieties of slavery, i.e. manumission; cf. 1148. With regard to the rest of the puzzle, Lindsay's suggestion (see App. Crit.) *quăn|do hōc ĕrŭs | quae făcĭ|am* (= *pro eis quae faciam*) entails a rather harsh ellipse. Bothe, on the ground that *-m* is often added wrongly to a word in MSS. (cf. MSS. readings in *Mil.* 58, 154, 236–8), suggests *ōb făc|tă prĕtĭ|um exs-*; but this would give a tribrach (which cannot stand for an anapaest) in the sixth foot. Possibly *-o faciam* of the MSS. (or *-o fatiam*, as some read it) conceals the word *optatum*.

985. ⟨**eo**⟩ . . . **exemplo** (= strong *ita*), 'after this fashion', explained by *tergo ut . . . arbitror.*

seruio, 'perform my (servile) duties'.

tergo: dative of advantage, cf. Ter. *Andr.* 546; Merula reads *tergi*; for genitive or equivalent with *in rem esse* cf. *Trin.* 628; *Pers.* 342; Ter. *Hec.* 102.

986. **uassa**, 'our traps'; cf. Livy xxi. 47. 2 *uasa colligere* (of military baggage).

ut iusserat qualifies *ita uenio aduorsum*, for which phrase see 437 note. Mess. thinks that his master is still in Erotium's house.

988. **†neque utrum†**: Brix formerly read *atque eum*, after Gronovius; Niem., with Bothe, prefers *atque uirum* (cf. his *uiro* for *utro*, 188, quoted in note on 183); Ritschl, *meumque erum.* One is tempted to suggest *reque uirum*, or *reque ut eum* (colloquial repetition of *ut*, as in *Capt.* 248): i.e. *re . . . saluom* (sc. *si non animo*), 'with purse (if not heart) intact': cf. *Truc.* 46–50 (47 esp.). Mess. must have momentarily forgotten that *he* has the purse (cf. 386, 701); otherwise the metaphor in this line and the next is pointless.

saltu damni: i.e. Erotium's house; cf. 133, and *Trin.* 314 *damni conciliabulum*, used in a similar connexion. *Saltus* is properly used of a mountain pass or forest ride, such as affords good ambush for brigands; cf. the metaphor of the pirate-ship, 344, 442.

990. The Senex now returns, with four *lorarii*, who are to remove Men. I to the doctor's. Here he is giving them final directions. A *lorarius* (from *lōrum*: classical Latin *carnufex*) was a strong slave employed to chastise others. The term is found in this sense in stage directions only; cf. *Capt.* 110 seq.

per ego uobis deos . . . dico: pronouns are thus frequently placed between *per* and its case in oaths and adjurations; cf. Ter. *Andr.* 834 *per ego te deos oro.*

991. **sapienter**, 'skilfully', 'without bungling'.

quae . . . impero: colloquial redundancy, defining *imperium meum* with exaggerated minuteness; cf. *Epid.* 526 *si quid est homini miseriarum quod miserescat.*

992. **medicinam**, 'surgery'.

sublimis: *sublimen* is found in some MSS. here and 995, 1002, 1052; *Mil.* 1394. Ritschl accepts the form in all these passages as an adverb ('aloft' = Gk. *ἄρδην*), and reads it against the MSS., which have *sublimem*, in *Asin.* 868; Ter. *Ad.* 316; *Andr.* 861. Lindsay, who here and in 995, &c., reads *sublimen* in the first impression of his Plautus (*Script. Class. Bibl. Oxon.*), now accepts here the reading *sublimis*, which is supported by Heraeus (*Philol.* 55, 198), and in 995, 1002, 1052 reads *sublimem*. In any case the meaning will be 'carried away on your shoulders'.

994. **căuĕ quisquam . . . fecerit**: the sing. *caue* is perhaps due to the influence of *quisquam*, but sometimes the word is quasi-interjectional, e. g. *Poen.* 117 *caue dirrumpatis*; so *age*, *Mil.* 928 *age . . . abite*. *caue* in prohibitions is normally followed in Plautus by the tense in *-sim* (S-aorist optative), or, as here, the perf. subj.

995. The metre now becomes iambic (*octonarii*). Scan *dŭbĭtă|tĭs iăm*: see 999, note.

raptum oportuit: sc. *eum esse*; see note on 194–5 *oportebat . . . abreptum.*

996. **illi**: adverb, = *illic*; cf. 308

occĭdi! Men. sees the *lorarii* approaching.

998. He addresses the *lorarii*, who are now close to him.

999. **fidem** in this phrase = 'protection'. So often in Cicero and Livy *fidem deûm implorare*. Scan *quŏ fĕr|tĭs mĕ*, as nothing but an iambus is allowed in the fourth foot of an iambic octonarius before diaeresis. Cf. 995, and see Introd. 6. II. C. c, and footnote 2, p. 30.

1001. The fifth foot is a proceleusmatic; Introd. 6. II. C. c.

1002. Messenio imagines that he sees his master attacked by kidnappers; cf. 1005.

nescĭŏ|qui, 'some fellows or other'.

1003. **suppetias**: a Plautine word, found also in Appuleius, and more generally in the phrases *suppetias ire*, *s. venire*; see note on 1020.

audet: polite use, as in *sodes* = *si audes*, 'please'; cf. 149, 697.

Scan *fĕr|rĕ? ĕgŏ*, | *ĕre*: hiatus at change of speaker is normal; for hiatus after *ĕgo* cf. 719; here it also precedes a vocative. See further, Introd. 7. IV. D. a. iii. It is possible also to scan *ĕgo, ĕr|ĕ*, with hiatus following the vocative. Schwabe suggests ⟨*audeo*⟩ *audacissume*, needlessly.

1004. The hiatus is legitimate, occurring as it does before a vocative and at the diaeresis of an iambic octonarius; see Introd. 7. IV. D. a. iii; 6. II. C. c.

Epidamnii: for the form cf. 258; the form in *-ensis* is more frequent in this play, occurring in 32, 57, 1000.

1004–5. **erum . . . deripier**: acc. and infin. in apposition to *facinus*; or perhaps exclamatory, as in *Amph.* 882–3.

1005. **pacato**: i. e. a town with which his own town of Syracuse was then on friendly terms)(*hostili*. Lambinus points out that *pacato, luci, in uia, liber* form a sort of climax emphasizing the *indignitas* of the *facinus*.

luci, 'in broad daylight'; cf. *Amph.* 165; *Cas.* 786; sometimes joined with a masc. or neut. adjective, as *Aul.* 748 *luci claro*; *Cist.* 525 *cum primo luci*. That *luci* in these phrases comes from an I-stem with nomin. *lucis* (masc.) or *luce* (neut.) is evident from *Capt.* 1008 *lucis das tuendi copiam*. *Luci* is not 'temporal locative', but simply ablative of time; cf. *Cist.* 525 (quoted above); *Merc.* 255 *mane cum luci semul*; Ter. *Ad.* 841 *cum primo luci*; so the abl. of *lux* is used in classical Latin, e. g. Verg. *Aen.* iv. 186 *luce sedet custos*. Similar ablatives of time are *uesperi*, *heri*, *temperi* (cf. 1020, note).

1007. **mittite**, 'let him go', addressed to the *lorarii*; cf. 1000, 1013, 1016.

The line is a trochaic octonarius acatalectic.

1008. **insignite**: cf. *Mil.* 560 *eam fieri . . . tam insignite iniuriam*; Cic. *pro Quinct.* 23. 73 *insignite improbus*.

1009. Scan *dăbo ĕt dĕ-*; but see App. Crit. Shortening legitimate; Introd. 7. I. A. b, p. 42.

subuenibo: see note on 386 *scibo*; cf. 808, 1101.

1010. **numquam**: cf. 683 *numquam factum reperies*, and see note on 533.

By this time Messenio has reached the struggling group; he now tackles three of the four *lorarii* (cf. 1052), leaving the fourth to Men.

1011. **istīc** = *istī-ce*: dative (of disadvantage); cf. *hisce* 1012, *huic* 1014. MSS. here read *isti*; Onions, supposing haplography, suggests *isti, te ab umero*.

ab umero: lit. 'on the side of the shoulder'; the prep. is unnecessary.

1012. **sementem . . . faciam**: as we say, '*plant* blows'; the metaphor is continued in *opseram*. Sometimes the metaphor is, so to speak, reversed; the blows are a crop gathered from the sufferer's back, e. g. *Aul.* 45, where Staphyla is called *stimulorum seges*;

Rud. 763 *iam hercle tibi messis in ore fiet mergis* ('pitchfork') *pugneis.*

1013. **maxumo . . . malo . . . uostro . . . fertis,** 'you're carrying him off to your very great sorrow', or 'at very great risk to yourselves': i. e. 'you'll rue bitterly your attempt', &c. For this (modal) ablative cf. 133 *meo malo*, 134 *nostrum salute socium*; *Amph.* 366; so frequently with *cum*, *Asin.* 896 *cum malo magno tuo*; *ibid.* 909; *Aul.* 425. The latter usage is classical in certain phrases, e. g. *cum summo* (*maximo*) *alicuius periculo* (*detrimento, emolumento*, &c.). There is hiatus at the diaeresis; scan *măxŭmo hŏ|dīē*. Bothe needlessly transposes to *măxŭm|o hĕrcle hŏdī|ē*; Havet proposes *uos uo|stro.*

hodie: used colloquially to intensify threats or threatening expressions; cf. *Amph.* 366 *ne tu istic hodie malo tuo . . . aduenisti*; or to strengthen negatives; cf. *Amph.* 398 *hodie numquam facies quin sim Sosia.*

1014. **oculi locus . . . appareat**: i. e. that the socket appear where the eye once was; the injunction of 1011 is repeated. Cf. 156.

1015. **uós . . . uós . . . uós**: we may suppose that with each utterance of this ictus-bearing word, Messenio inflicts damage on one of his three opponents, striking each in turn till they cry for mercy in a chorus.

periimus! 'Murder!'

1016. **opsecro hercle!** conventional mode of expressing a cry for mercy; cf. *Asin.* 411; Ter. *Eun.* 669.

ergo, 'well then', i. e. if you want me to let you off.

quid me uobis tactiost? 'What business have you to lay hands on me?' *me* is governed by the verbal noun (governing the same case as the allied verb), the logical subject being in the dative. In interrogative sentences of this type, introduced by *quid*, Plautus uses the verbal noun in *-io* precisely as the gerund of transitive verbs was used in O. Lat. (e. g. *Trin.* 869 *mi . . . agitandumst uigilias*; Lucr. i. 111 *poenas in morte timendumst*); cf. *Amph.* 519 *quid tibi hanc curatio est rem . . . aut muttitio? Asin.* 920 *quid tibi hunc receptio ad te est meum uirum? Aul.* 423 *quid tibi nos tactiost? Curc.* 626; *Truc.* 622 *quid tibi hanc aditio est? quid tibi hanc notio est?* Terence uses verbal nouns in *-io* in similar sentences, but the verbal noun, instead of governing the same case as the allied verb, is followed by a genitive; cf. *Eun.* 671 *quid huc tibi reditiost? uestis quid mutatiost?*

1017. **pecte**: as we say, 'give them a dressing' (an appeal to Mess.). For the metaphor cf. *Capt.* 896 *fusti pectito.*

1018. **em tibi etiam!** 'there's one for you too'; Messenio has routed his three opponents, and now attacks the *lorarius* with whom Men. has been engaged. For this phrase accompanying a blow cf. *Asin.* 431 *em ergo hoc tibi*; *Curc.* 195, &c.

1019. **commetaui,** if correct, means 'mapped out', 'explored thoroughly'; lit. 'measured', 'surveyed'. Other readings are *commentaui* (inferior MSS., = 'drawn patterns on'), and *commutaui* (Ital.; cf. *Amph.* 316–17).

1020. **suppetias . . . aduenit:** *suppetias* (cf. 1003) is accus. of motion; cf. 396 *ire infitias*, 328 *eas . . . malam crucem*, where see note. The phrase *suppetias ire* (*uenire*, *proficisci*) often occurs in the *Bellum Africanum*.

temperi . . . modo, 'just in the nick of time'; cf. 445, and see note on *luci* 1005. For this ablative-ending see note on 479 *parti*.

1021. **quisquis es:** cf. 1007. Why does not Messenio take any notice of the words?

1022. **apsque ted esset:** *apsque*, as used by Plautus and Terence, appears only, as here, in the protasis of a conditional clause, joined to a personal or demonstrative pronoun, and followed by *esset* or *foret*; cf. *Capt.* 754; *Trin.* 832; *Pers.* 836. Scan *nam ăpsquĕ tĕd | ĕsset* (? Introd. 7. I. B. b. ii, p. 43: a doubtful case). Perhaps *te* should be written: see also App. Crit.

ad solem occasum: cf. 437, note.

1023. **si . . . facias,** 'if you did the right thing'.

emittas manu: cf. *Aul.* 817, and for methods of manumission see 1148, note.

1024. **liberem ego te?** *liberem* either repeats the mood of *emittas*, and is potential, or, more probably, is deliberative. Men. speaks in astonishment; Messenio thinks his tone is indignant or contemptuous.

uerum, 'yes', lit. 'that's right'; cf. *Asin.* 790; Ter. *Ad.* 543; *factum* is used similarly, e.g. *Trin.* 429; Ter. *Ad.* 561. For omission of *est* in these quasi-interjectional phrases see note on 338.

1025. **quid, erro?** 'what (do you mean by saying) I am mistaken?' Cf. *Mil.* 818 LV. *sorbet dormiens.* PA. *quid, sorbet?*

1026. **non taces?** colloquial mode of answering one who seems to be talking nonsense or telling a lie; as we say 'Oh, shut up!'. Cf. *Amph.* 700 AM. *numquam factum est.* SO. *non taces?* Here Mess. thinks Men. is joking.

1027. **nec . . . numquam:** for this double negative cf. 1117, *Pseud.* 136 *neque ego homines magis asinos numquam uidi*; more often *neque . . . haud*; cf. 371, note.

meu' seruos, 'slave of mine'.

1028. **sic** with *liberum*; for this 'deictic' use cf. 197, 351, 657 note.

Scan *sī tŭŏm | nĕgăs mĕ | ĕsse*; double shortening, with hiatus at diaeresis. Brix proposed to omit *sic*, but this would give a bad rhythm. See Introd. 7. I. B. b. i, D. a. i, pp. 43, 45.

After this line the MSS. of the P group give ll. 1037–43, which were omitted from some previous copy owing to homoeoteleuton

(1036, 1043, *marsuppium*), and wrongly replaced here, also owing to homoeoteleuton (1029, 1044), as well as restored to their original position; see 1041–2ª, note.

1029. **mēa . . . caussa**: cf. 727.

liber esto: the formula of manumission; cf. 1148, note.

1030. **nemp' iubes?** the verb is emphatic; 'do you really *order* me (to be free)?' i. e. as master.

imperi . . . in te: cf. Hor. *Od.* iv. 4. 2 *cui rex deorum regnum in aues uagas permisit.* Possibly *te* is abl.; cf. *Mil.* 611 (MSS.). Messenio takes *si quid . . . mihi* as strengthening *iubeo.*

1031. **patrone**: the manumitted slave was the *cliens* of his old master. Messenio adapts himself to the new conditions at once; cf. 1032, 1033 *fui.*

1031–2. **'quom tu liber es . . . gaudeo'**: Messenio imagines himself returned home and receiving the congratulations of his fellow-slaves; cf. the actual congratulations he receives, 1148. For a similar imaginary scene cf. *Merc.* 946–50. *quom*, when used thus as equivalent to *quod*, 'whereas' (after *gaudeo*, &c., cf. 1148; *Epid.* 711), is generally regarded as an old neuter sing. (acc.) of the relative.

1032. **credo . . . uobis**: Messenio's imaginary answer to the imaginary congratulations. *Credo* was the conventional answer to such congratulations; cf. Ter. *Ad.* 972, *Andr.* 939, 946-7.

1034. **domum**: i. e. to Syracuse, where his real master lived.

1035. **minime**: spoken aside. Men. had had enough of *clientes.*

1036. **opsignatum**: in the absence of locks and keys of the modern diversity of pattern, householders guarded against pilfering on the part of slaves by affixing seals to bags, chests, cupboards, and even wine-jars.

1038. **reddĭbo**: cf. *Cas.* 129; this form of the future seems to indicate an original distinction between *-do* = δίδωμι and *-do* = τίθημι: the original future of *reddo* in the sense 'give back' may have been *réd-dăbo*, which by natural weakening of the unstressed syllable would become *réddĭbo.* Mess. here *exit*, leaving Men. to meditate on the strange vagaries of fortune he has experienced.

1039. **nimia mira**, 'very strange occurrences'; cf. *Amph.* 616, 1105; *Cas.* 625 *tanta mira.*

1041–2ª. The true reading in these lines is very doubtful; the difficulty of restoring the original is increased by the fact that ll. 1037–43 appear in P twice, (a) between 1028 and 1029, and (b) in their present place, and that differences of reading occur between the lines as given in the first place and as given in the second: the readings of the two passages will be hereafter referred to as (a) and (b) respectively. It is reasonable to suppose that the passage had been omitted in some early copy owing to homoeoteleuton, *marsuppium* being the last word in both 1036 and 1043 (for the same reason 1044 appears in P after both 1036 and 1043), and

that it was restored to the text, first in the wrong place, before 1029 (owing to another homoeoteleuton, 1044 *quo uolet*, 1029 *quo uoles*), and then in its original position. The most serious difference of reading between (a) and (b) occurs after *excludunt foras* (1040), where (a) gives *uel ille qui se petere modo argentum. modo qui seruom se meum* || *esse aiebat. quem ego modo emisi manu*, while (b) gives *etiam hic seruom esse se meum aiebat quem ego emisi manu*: it will be noticed that the last nine words of (b) are almost identical with the last ten of (a). From the traces that remain in the Ambrosian palimpsest, it is clear that that MS. gives ll. 1037–43 in their right position only, but omits 1042 and 1042ª. So much for the facts; three suggested elucidations may be given. (1) Lindsay suggests that the omission of 1042–42ª in A and (b) was due to homoeoteleuton (*emisi manu* 1041 and 1042ª), and that the variation of reading between (a) and (b) arose from the lines having originally been arranged as he gives them in the text. According to this arrangement *hic . . . quem ego emisi manu* will be contrasted with *alii* 1040, and *uel ille* will mean 'even he'. Objections are that the passage thus displays repetition to the point of incoherence; that *hic* 1041, *ille* 1042, *is* 1043, all refer to the same person; and that *uel ille* should naturally mean 'for instance, that fellow' (cf. 873ª). (2) As elsewhere the readings of (a) are inferior to those of (b), we may here adopt the reading of (b) with the slight change of *esse se meum* to *se meum esse*, and delete lines 1042–42ª, the reading of (a), as being a clumsy interpolation made up from 1041 and 1043. This would give a triple contrast between *alii* 1040, *hic . . . quem ego emisi manu* 1041, and *socer et medicus* 1046, ll. 1043–5 being a parenthesis. (3) We may with Niem. prefer the reading of (a) here, and suppose that *uel ille* introduces a particular example of a general statement given in a missing line contrasting in sense with 1040. In the confusion of the double restoration, such a line as Niem. suggests, *alii appellant me éum qui non sum, ét subueniunt, adiuuant*, may well have dropped out after 1040 owing to similarity of beginning. Niem. further conjectures that *etiam hic* of (b) may be a corruption of words omitted before *seruom* in 1042 as it stands in (a), and proposes to insert *etiam ignotus mihi* after [*modo*] *argentum* [*modo*] *qui*, deleting each *modo* (for a similar corruption in P cf. 495). If both suggestions are adopted, the passage 1040–3 will stand thus:

1040 *alii me negant eum esse qui sum atque excludunt foras*;
1041 ⟨*alii appellant* | *me ĕŭm quī* | *non sum*, | *ét subueniunt, adiuuant*:⟩
1042 *uĕl ĭllĕ* | *qui se petere argentum*, | *quĭ* ⟨*ĕtĭ*|*am ignotus mihi*⟩
1042ª *seruom se meum esse aiebat, quem ego modo emisi manu,*
1043 *is ait se*, &c.

This arrangement would give the sense required, without repetition; there would be a triple contrast, *alii . . . alii . . . socer et*

medicus, 1042–5 being parenthetical, and illustrating the generalization of 1041 by a particular case introduced by *uel*; cf. 873ª.

1042. **se petere argentum**: sc. *aiebat*; 'said he was fetching (going to get)'.

1044. **quo uolet**: original mood retained.

1045. **quando . . . factus sit**: the force of the perfect is 'when he has been completely restored to sanity'; or perhaps the tense simply represents the fut. perf. indic., which would here be normal. The subjunctive is used here either to mark indefinite time (*quando* = ὅταν), or to hint at the improbability of his recovery; or may be due to 'mood-attraction', on which see Lindsay, *Syntax of Pl.*, pp. 67–8. Scan *sīt*, which retains its original quantity (= *siet*). As Messenio has offered to bring him some money for no apparent reason, Men. naturally concludes that he is mad, but proposes to profit by that madness. Neither of the Menaechmi has a high standard of honesty; cf. Men. II's trickery, 524–49.

petat = *repetat*.

1047. **nihilo esse . . . sētius quam somnia**: sc. *sunt*; the adverb in conjunction with *esse* as in the phrases *bene fui*, &c.; cf. *Truc.* 172 *longe aliter est amicus atque amator*; Ter. *Phorm.* 529–30.

1049. **si possum**, 'in the hope of'; for tense and mood see note on 418. Men. thinks he had better at least pacify his wife.

Men. I now disappears into the house of Erotium; at the same moment Men. II enters R. with Messenio. Men. II had gone harbourwards with the intention of sailing away at once (878); failing to find Messenio he had started back again, and had then met Messenio, who was on the way to fetch the money for his supposed master (1038), and whom he rates for giving him the slip.

1050. **men . . . te**: object and subject respectively of *conuenisse*.

1051. **aduorsum mi . . . uenires**: cf. 437, note.

quin modo, 'why, didn't I just now . . .?' Used thus, *quin* (= *quī-nē*, 'how not?') is equivalent to *nonne* introducing a rhetorical question that makes or corroborates an assertion; cf. 1058; *Capt.* 1017 *quin, inquam, intus hic est.*

1052. **homines qui** = (*ab*) *hominibus qui*; so where antecedent should be abl. alone, cf. 311 above; or dative, cf. *Aul.* 595 *pueri qui* = *pueris qui*; *Mil.* 598. This attraction of the antecedent to the relative is normal in O. Lat. when the antecedent stands *in* the relative clause, as *Mil.* 155 *hic illest lepidus quem dixi senem.* It was in imitation of the less ordinary usage that Vergil wrote *urbem quam statuo uestra est, Aen.* i. 573.

sublimem: see note on 992.

1054. **quŏm ĕgo āc|curro**: the indicative is quite normal after *quom*, even in classical prose, when the *quom*-clause contains the more important statement (so-called 'inverted' construction); here the historic present is used for vividness ('when suddenly I rush up').

ingratiis: a modal ablative used in the sense of 'against his (her, their, &c.) will', without qualifying word where no ambiguity can arise; cf. *Amph.* 371; *Mil.* 449; rarely qualified by a gen. or possessive adj., as *Cas.* 315 *amborum ingratiis*; *Merc.* 479 *tueis ingratieis.*

1056. **petere**: cf. 1042. It is wrong to say that in these lines the pres. infin. is loosely used for the future; *petere* means 'go to fetch', as *uisere* means 'go to see'.

quantum potest: cf. 850; the verb, when impersonal, does not suffer tense-change, as the clause, being equivalent to an adverb-phrase (*summa celeritate*), is treated as fixed and unchangeable. When the verb is personal it varies in tense; cf. *Aul.* 119 *quantum potero.*

1057. **praecucurristi obuiam**: a pregnant expression, lit. 'you ran on ahead in my way'; what he means is 'you ran on ahead (by a secret route and then came back) to meet me'. Messenio imagines that his master has repented of the promise he supposes him to have made (1029), and has played him this trick in order to repudiate it.

quae fecisti: i. e. in giving him his freedom.

infitias eas: cf. 396, and for the accusative (of motion) cf. 1020, 328. Livy often uses the phrase *infitias ire*, followed by acc. and infin. or a *quin*-clause; the construction here may be acc. and infin. (supply *te ea fecisse*), or (*ea*) *quae fecisti* may be the direct object, *infitias eas* being = *infitieris*; cf. *Most.* 100 *gnaruris uos uolo esse hanc rem.* The force of the present *eas* after a historic verb is 'in order to deny (as you intend to deny)'.

1059. **mepte**: the emphasizing suffix *-pte* is elsewhere found attached to possessive pronouns, as *Capt.* 371 *tuopte ingenio*; *Most.* 156 *meopte ingenio*, &c.

1060. Men. I now comes out of Erotium's house, shouting back to Erotium and her slaves; cf. 110 seq. This line and the next two are iambic octonarii. Scan *hĕrcle ĕă.*

1061. **facietis ut . . . apstulerim**: lit. 'will you bring it about that I have taken', i.e. 'will you establish it (as a fact) that I have taken'. Hiatus after unstressed *ego*, cf. 903; but see App. Crit.

1062. Messenio now catches sight of Men. I.

speculum tuom: cf. *Amph.* 442, where Sosia is puzzled by the resemblance of the false Sosia (Mercury) to himself, and says *quem ad modum ego sum* (*saepe in speculum inspexi*), *nimi' similest mei.* Shakespeare has an echo of this line in *Com. of Err.* v. 1. 417: 'Methinks you are my glass, and not my brother.'

1063. **consimilest** = *consimilis est* (for *consimili' est*); cf. *Amph.* 537 *qualest* = *qualis est.* For the phrase cf. *Amph.* 443 *tam consimilest atque ego.* (Possibly these phrases should be printed *consimilist, qualist* = *consimilis't, qualis't*; see Introd. 7. I. D. c. i.)

quam potest: probably impersonal.

1064. **noscito,** 'take stock of'. Cf. *Amph.* 441 *quom illum contemplo et formam cognosco meam.*

1065. Men. I now catches sight of Messenio, and hastens to address him, having designs on the *marsuppium.*

1068. **Menaechmo:** cf. 43. The use of the appositional dative in this and similar phrases is common in O. Lat.

1069. **domus et patria:** Bücheler's correction *eadem urbs* is unnecessary, as *domus* and *patria* refer to *Syracusae* and *Sicilia* respectively. Havet suggests *domus et patri⟨a e⟩a est mihi*: he thinks that the bracketed letters have been omitted by haplography, and *ea* restored in the wrong place. This certainly improves the rhythm.

1070. **hoc . . . est:** Men. II, thinking the other a trickster (cf. 1077–8), answers churlishly.

res, 'the truth'.

noui equidem hunc, 'well, at any rate I know this one'; here Mess., who has himself got confused between them, points to Men. I. His error continues throughout his speech; he sets himself right in 1076; cf. 1084–5. Similarly in the *Com. of Err.* the Duke addresses the wrong Antipholus, v. 1. 362: *Duke.* Antipholus, thou cam'st from Corinth first? *Ant. S.* No, sir, not I; I came from Syracuse. *Duke.* Stay, stand apart; I know not which is which.

1071. **egoquidem** evidently emphasizes the first person more than *equidem* 1070.

huiius . . . huiius: pointing to Men. I and Men. II respectively.

1072. **ĕgo hŭnc cēn|sebam:** this line is addressed to Men. I.

hunc . . . huic: referring to Men. II.

exhibui negotium: i.e. by asking him for his freedom; Gk. *πράγματα παρεῖχον.*

1073. This apology is addressed to Men. II.

stulte . . . atque inprudens: for union of adv. and adj. used adverbially cf. *Capt.* 960. We should say, 'if I said anything foolish unawares'.

1074–5. Men. II clears up the confusion by a pertinent question.

1076. The sentences in this line are addressed alternately to Men. II and Men. I. Mess. now distinguishes them correctly. A speaker similarly addresses two interlocutors alternately in *Rud.* 1089.

tu seruom quaere: to Men. I, 'you must look for (another) slave'. For this use of *quaerere* cf. Livy iii. 45. 11 *sciat . . . condicionem* ('a new match') *filiae quaerendam esse.*

tu salueto: tu uale, 'greeting to thee' (to Men. II); 'farewell to thee' (to Men. I). This seems better than to take both these sentences as addressed to Men. I in the sense 'farewell and prosper', or 'farewell for ever' (the formula uttered over the dead).

Edd. who adopt the latter view quote *Capt.* 744; Verg. *Aen.* xi. 97–8. Havet, who takes these words in the way preferred above, states that as a general rule *salueto* is used by characters in Plautus only in reply to a greeting; the opening greeting is always *salue*. He gives as illustrations *Asin.* 296–7; *Curc.* 234–5; *Merc.* 283–4 (reading of A); *Rud.* 416. He adds that it is used here either as a more ceremonious formula, or that it has full future imperative force, and = 'to you (Men. II) I shall presently say *salue*'; i. e. when he formally greets his old master as *patronus* on receiving his freedom; cf. 1031; *Most.* 746. The former and simpler of these explanations is to be preferred. *Rud.* 103 is against Havet's view.

1077. **hunc**: pointing to Men. II.

quae haec fabulast? 'What's all this business?' A slang use of *fabula* (cf. Germ. *Geschichte*), as in *Most.* 937; *Pers.* 788; Ter. *And.* 747: pl. *fabulae* = foolish tales, nonsense; cf. 724 above.

1078. Why did not Men. II express incredulity in 1068–9? Probably because he thought that Men. I was either joking or attempting a confidence trick (cf. 1087). Again, why does not Men. II at once perceive that Men. I is the brother whom he is seeking? The answer is that dramatic requirements make it necessary that the *ἀναγνώρισις* should be slow and gradual; that it is so slow, however, is one of the improbabilities of the plot.

Moscho: cf. 407.

1081. Messenio's words down to *seuocabo erum* are spoken aside.

spem . . . quam suspico, 'that consummation of which I have a presentiment' (explained in next line): for *spes* = 'fulfilment of hope' cf. *Merc.* 843 *spem speratam quom optulisti*; and for this use of *suspico*(*r*) cf. *Rud.* 1091, Ter. *Heaut.* 614.

suspico: but cf. *Rud.* 1091 *suspicor*. So in Plautus we find *opino*, *ludifico*, *mereo*, *vago*, as well as the deponent forms.

1083. **patrem et patriam**: 'anticipatory' construction. Singular, because the Menaechmi mentioned only one father and one country between them.

commemorant pariter, 'mention in identical terms'.

quae: either neuter, as referring to nouns of different gender, or feminine, agreeing in gender with the last noun.

1084. **quid uis?** naturally both answer in a duet to the call *Menaechme*.

1085. **uter**: relative; cf. 187; 'but (I want the one) of you two that . . .' Cf. *Com. of Err.* v. 1. 369: *Adr.* 'Which of you two did dine with me to-day?'

uostrorum: a colloquial form of the partitive gen.; cf. *Aul.* 321; *Stich.* 141.

1087. Scan *hŏmŏ aūt*; but see App. Crit. Legitimate hiatus: Introd. 7. IV. B. a. i, pp. 52–3.

1088. If the reading of the text is accepted, it is best to mark

hiatus, not after *hominem* (see App. Crit.), but after *uidi*; the last three words are spoken slowly and impressively; see Introd. 7. IV. D. d, p. 56.

hominis: sc. *alterius*. It is probable that *similis* was invariably followed by a genitive in Plautus; in the few places where MSS. give dative, they should be altered (as here, where the source of error is obvious). See Lindsay's *Captiui*, note on 582.

similiorem numquam uidi: sc. *quam hic tui est similis*; or, better, read comma at end of line.

1089. **aqua aquae**: cf. *Mil.* 551–2, and Fr. *comme deux gouttes d'eau.*

nec lacte est lactis, &c.: the same expression *Amph.* 601; *Mil.* 240; the English equivalent is 'as like as two peas'. For the archaic nom. *lacte* cf. passages just cited, and *Bacch.* 1134.

1090. **autem**, 'moreover'.

poste: introducing another argument; Gk. ἔπειτα. On the form cf. 838, note.

1091. **meliust**: classical prose *melius erit* with perf. infin. Cf. 329.

hunc (= Men. I) is the object of both infinitives. Hiatus at the diaeresis. Havet suggests *hunc ⟨me⟩ percontarier*; this would improve the rhythm, and give point to *perge . . . esse*, 1093–4; and it is Messenio alone that conducts the investigation.

1092. **hercle quî**: cf. note on 428.

1093. **si inuenis**: for colloquial substitution of pres. for fut. in the protasis of a conditional sentence referring to the future cf. *Mil.* 1213 *diuitias dabo, si impetras*; *Capt.* 331, and the phrase *si sapis.* See also 847, note.

1094. **spero**: sc. *me inuenturum* (as then he would get his freedom).

1095. **quid ais tu?** addressed to Men. I.

1096–8. Messenio addresses Men. I: *huic . . . hic . . . huic* refer to Men. II.

1098. **dixti**: **huic**: hiatus at a pause between antithetical clauses, or scan *dīxti*: *hŭĭc*. Possibly *dixisti* should be read; but for *dixti* closely following *dixisti* cf. *Merc.* 658.

1099. **operam . . . mihi dare**: in a double sense, 'give me your attention', and 'do me a service' (i.e. by procuring me my freedom). With *uobis*, *operam dare* has latter sense only.

1100. **quod uelis**: object of *impetres*; cf. *Mil.* 1200 *quod uolui . . . impetraui*; *Capt.* 232–3.

1101. **tam quasi** = *tamquam si*, *quasi* being a shortened form of *quam si.* Cf. *Curc.* 51 *tam . . . quasi soror mea sit* with *Asin.* 427 *tamquam si claudu' sim.*

emerís: cf. 921 *percipít.*

seruibo: for this form cf. *Merc.* 546, and see note on *scibo*, 386 above.

1105. **possum**: spoken with a lordly air.

agite uterque . . . dicite: cf. notes on 674, 779, 1119.

1106. **quod sciam**: not here limitative, but relative with subjunctive of generalization.

1107–22. This long-drawn interrogatory is tedious to read, but would be made amusing on the stage by the airs assumed by Messenio in his rôle of detective, and by the evident enjoyment with which he conducts the cross-examination; cf. 1114, 1121.

1110. **conueniunt**, 'tally'; cf. 1131; Ter. *Phor.* 53 *conueniet numerus quantum debui.*

1111. **longissume**, 'furthest back'; i.e. 'what is your earliest recollection?'

1112. **ut abii**, 'when I went away'; this temporal clause is resumed by a redundant *postea*. It is better to take it thus than to suppose a double construction after the unexpressed *memini*, namely *ut abii . . . me deerrare*, 'how I went . . . (and) that I strayed'. For the facts cf. 24–33.

abii Tarentum: the best MS. available (B) here reads *habitarem tum*; other MSS. *abii tarentum* variously divided; while for *auehi* in 1113 B^1 and B^2 read *abiit* and *abii* respectively. Havet, ingeniously arguing from the order in which the circumstances would have impressed themselves on a child's memory, proposes *cum patre ut naui Tarentum*, supposing that *naui* was corrupted successively into *nabi*, *habi* (B), and *abii* (P^{CD}). He further suggests that the *abii(t)* of B at the end of 1113 represents an *abii* displaced from 1112, which he replaces thus: *cúm patre ut nauí Tarentum a⟨bii á⟩d mercatum, póstea.* (Cf. 26–7, clearly derived from this line.)

1113. Scan *mĕ dĕērrārĕ*, or *mĕ dēērrārĕ* with hiatus at diaeresis.

1114. **serua me!** 'protect me', i.e. grant that I be not disappointed. A phrase used when an unhoped-for joy seems to be on the verge of fulfilment; cf. *Capt.* 976; *Curc.* 640. Cf. the complementary phrase used when there is no longer any doubt, 1120.

quid . . . taces? to Men. II. Messenio will have no interruption; he wishes to complete his detective triumph; cf. 1121.

1115. Messenio further questions Men. I.

patria has first syllable short in Plautus, and is therefore followed by hiatus here, perhaps owing to the influence of the lost ablative-ending *-d*; but see App. Crit. Cf. 1151.

1116. **septuennis**: cf. 24.

cadebant primulum, 'were just beginning to be shed'. Domestic detail of this sort is often introduced to evoke laughter from a modern music-hall audience. It was scarcely necessary for Lambinus to quote three Latin authors in *proof* of this physiological fact; for literary references to it cf. Aristoph. *Ran.* 418; Juv. xiv. 10 *cum septimus annus Transierit puerum, nondum omni dente renato.*

1118. **ut . . . maxume memini**, 'to the best of my recollection'.

1119. **uter eratis . . . maior?** (sc. *natu*) = *uter uostrorum erat* (as 1085); colloquial, cf. 779, 785, 1105.

1120. **di . . . uolunt**: his hope is realized; see 1114, note.

1121. **si . . . tacebo**: Messenio's great detective act is not yet completed.

dic mihi: Messenio turns to Men. I again.

1122. **uno nomine**: for this abl. (of description) cf. *Capt.* 590 *neque . . . ullus seruos istoc nominest.*

1123. Hiatus at a pause between two contrasted sentences; cf. 1098, and see Introd. 7. IV. D. c. ii, p. 56.

Sosiclem: cf. Arg. 4. Note that this is the first mention of this fact in the play itself.

1124. **contineri . . . queo**: same expression *Rud.* 1172. *contineri* has middle force.

1125. Scan *sāluē*. | *ĕgŏ sūm*: the hiatus is due either to a dramatic pause preliminary to Men. II's surprising disclosure, or to his embracing Men. I at this point. See Introd. 7. IV. D. d.

1127. Niem. fills the gap thus: *te* ⟨*dĕĕrrasse a patre* | *et surruptum ab homine ignóto*⟩ *ét patrem*, &c.; cf. 37–9, 1113. Hildyard does not mark a lacuna (no trace of one appearing in the MSS.), but reads *renuntiatum est de te, et patrem mortuom.*

1128. **mutauit**: cf. 40–4.

nomen . . . fecit mihi: i. e. *indidit*; cf. Livy viii. 15. 8.

1129–30. Scan *sĕd mĭhi hŏc* | *rĕspōn|dĕ*; or, better, read *sĕd mi hōc.*

1131. **Teuximarchae**: this is Merula's correction of MSS. *teuxinarce*, for which Stowasser reads *Teuxinarchae*, taking the name as = Θεοξενάρχη.

conuenit: cf. 1110.

1132. From this line to the end the Ambrosian palimpsest (A) is again available, but in a partly legible state only; see 594, note.

annis multis post: see App. Crit. The order given by A may be justified on the ground that the hiatus after the vocative *insperate* marks either a dramatic pause or a fraternal embrace; cf. 1125. The expression ('many years afterwards') is elliptical, the sense being obviously 'so many years since I last set eyes on you'. For this combination of adverbial *post* with ablative of measure cf. Verg. *Aen.* vi. 409 *longo post tempore*; similarly *post* is combined with abl. of time, *Amph.* 481 *decumo post mense*; Hor. *Sat.* i. 6. 61 *nono post mense.*

1135. **hoc erat quod . . . uocabat**: according to the usual explanation *quod uocabat* is subject, and *hoc* complement, of *erat*; lit. 'the fact that she called you . . . is after all (i. e. means) this'; more freely 'so that's the explanation of her calling you . . .' The expression *hoc est* (*erat*) *quod . . .* is a formula used when a speaker has hit upon the explanation of something hitherto

mysterious; cf. *Merc.* 711; *Asin.* 864; *Cas.* 531 *hoc erat ecastor quod me uir . . . orabat meus, ut properarem*; Verg. *Aen.* ii. 664 *hoc erat, alma parens, quod me . . . eripis?* Cf. also *illuc* (*istuc*) *est quod* (*Rud.* 1258, &c.). It is possible in all these cases to take the relative as adverbial (= *propter quod*; see note on 677 *quid est quod*) and the demonstrative as subject; or, still taking the relative-clause as subject, to regard the demonstrative as adverbial.

hūius uocabat nomine: it is best to take this in the sense 'called you by his name', i.e. 'called you Menaechmus', *huius* referring to Men. I, to whom the name really belonged. Messenio is addressing Men. II, who is properly Sosicles. If the words are taken as meaning 'invited you on his account', i.e. 'in mistake for him', the sentence will be illogical, the explanation being mixed up with the fact to be explained. Again, in 1136, where *uocat* does mean 'invites', its sense is defined by the words *ad prandium*.

1136. **hunc** (i.e. Men. I) is complement, **te** subject, of *esse*.

quom uocat: historic pres. with *quom* was a colloquial usage; cf. 1115 *quom . . . auehit*; *Amph.* 668 *quom abeo*; Hor. *Sat.* ii. 3. 61 and 277.

1137. **namque**, '(yes,) for . . .'

hic: he points to Erotium's house: so *huic* 1139, *huc* 1140.

1138. **clam** as a preposition is followed by acc. in Plautus; cf. 152.

1138–9. **quoi pallam surrupui . . . eam dedi**: loose asyndetal arrangement of clauses; or perhaps paratactic (*eam* for *quam*). See App. Crit. *quoiam*, suggested by Redslob, would necessitate scanning *ŭxŏrem*, and would here be relative, though *quoius -a -um* is usually interrogative in Plautus; cf. however *Rud.* 745. Ritschl reads *quoi quam pallam . . . eam dedi*, which would be too stiff for conversation; Brix puts a colon after *domo* 1138.

1139. **hanc**: he holds out the *palla*.

1142. Cf. 476, from which the missing word is supplied.

aurum hoc: he now displays the *spinter*.

1144–5. **memet esse**: supply *te* as subject. See App. Crit.; Müller proposes *me esse*, ⟨*credo*⟩, *credidit*. Havet's suggestion *med adesse* (corrupted into *med esse*) is perhaps the best; Erotium had been expecting Men. I back from a walk (cf. 213–15), and when Men. II appeared, thought that Men. I had arrived.

1146. **numquid me morare quin . . . siem?** 'I suppose you put no obstacles in the way of my receiving my freedom?' Cf. *Aul.* 612 *ne adfinem morer quin . . . meam . . . filiam ducat*. Or perhaps, if *moror* negatived + *quin* is here used as Livy (e.g. iii. 54. 4) uses *moror* negatived + *quominus*, 'I suppose you have no objection to . . .?' *me* being anticipatory. In any case the words are addressed to Men. II; cf. the next line.

ut iusti (= *iussisti*); referring to 1093 *liber esto*, &c.

1147. **fac** : sc. *ut liber sit.*

1148. **liber esto** : cf. 1029, 1093. Manumission of a slave at Rome was effected by one of two methods : by a formal ceremony in the praetor's court, which consisted of the owner's striking the slave with a *uindicta* (liberating rod), turning him round, and then dismissing him with the words *liber esto* (cf. Pers. *Sat.* v. 75 *una Quiritem uertigo facit; ibid.* 78 *uerterit hunc dominus, momento turbinis exit Marcus Dama*) ; or, as here, by an informal pronouncement of the formula *liber esto* in the presence of a witness ; cf. Ter. *Ad.* 970.

quom tu es, &c. : Men. I jokingly congratulates Messenio in the very terms in which the latter had, in his presence, imagined his fellow-slaves to be addressing him, 1031-2. At the same time, congratulations to a newly emancipated slave were usually expressed in this formula ; cf. its ironical use, *Epid.* 711. On this use of *quom* (= *quod*) see 1031–2, note.

1149–50. **meliorest . . . auspicio** : he means either (1) that as he has already been deluded by an informal manumission (1029), he would this time like one 'under better auspices', i. e. carried out formally before the praetor, which it would be impossible to revoke ; or (2) that the gift of freedom without a more material gift would not carry with it certainty of freedom for ever (e. g. he might fall into debt, and become the bond-slave of his creditor) ; he wishes for some 'still better luck' to enable him to keep up his new dignity : this wish he obtains, 1155. For similar requests cf. *Epid.* 727 *nouo liberto opus est quod pappet* ; Ter. *Ad.* 980–2. Probably Messenio speaks this line aside, as the next lines contain no reference to it ; when a suitable opportunity occurs he prefers a definite request openly, 1154–5.

1151. **nóstra éx** : the hiatus may perhaps be due to the disappearance of the abl.-ending *-d* ; but see App. Crit. Brix suggests *éx nostrá,* which gives a bad rhythm.

1153. **auctionem** : cf. *Poen.* 1421, where Agorastocles sells his property by auction before departing for Carthage with Hanno. In classical prose the phrase for holding an auction is *sub hasta uendere.*

quidquid est : sc. *mihi.*

1154. **ēāmus intro** : into which house ? See 963–4.

frater : see App. Crit. here and 1152. The repetition of *frater* is natural under the circumstances ; it occurs six times between 1133 and this line.

scitin : to draw attention.

1155. **praeconium,** 'the job of auctioneer'. *Praecones* were of two kinds : public *praecones,* appointed publicly to conduct auctions of state property, booty, &c. ; and private (professional) *praecones,* who combined the callings of crier (equivalent to modern bill-sticker ; cf. 46) and auctioneer : the latter gave public notice of

auctions (cf. 1156 *conclamari*) as well as conducting them. Cf. Cicero's metaphorical use of the term, *ad Att.* xiii. 12. 2 *Ligarianam* (his speech *pro Ligario*) *praeclare uendidisti* (advertised): *posthac quidquid scripsero, tibi praeconium deferam.*

nunciam qualifies *conclamari*, but if Bergk's reading is accepted (see App. Crit.) it qualifies *fore*. The word = *nunci-am*; see on 962.

1156. **fore quidem dĭĕséptumi**, 'yes, as taking place this day week'. For *dieseptumi* cf. *Pers.* 260; *die* as 'temporal locative' has in agreement with it an adj. in the locative case; cf. 1157 *mane . . . septumi*; *Most.* 881 *die crastini*, and the ending of the first component in *postridie*, *quotidie*. See also 1005, note.

1157. **Menaechmi**: sc. *bonorum*. Messenio here invites *the audience* to the auction; cf. 880–1.

sane, 'without fail'. Alliteration and jingle are part of the auctioneer's stock-in-trade.

1158. **supellex** usually means all movable property except *uestis* and *aurum*; probably these are included here, as Men. I was leaving the country.

fundi: country estate with house attached; **aedes**: town house; cf. *Dig.* l. 16. 211. To avoid hiatus Havet reads *praedia*, *aedes*, supposing *fundi* to be an error for *p̄di* or *p̄uidi*, i. e. *praeuidia* (cf. *praeuides* = *praedes*), final *-a* having dropped before *aedes*. (The assonance would certainly be suitable here; cf. note on *sane*, 1157.) See, however, Introd. 7. IV. D. d, p. 56.

1159. **quiqui licebunt**, 'at whatever price they will fetch' (lit. be bid for); *quiqui* probably represents the locative of *quisquis*, and = *quanticumque*; see 549, note.

praesenti pecunia: as in modern auctions. For the phrase cf. Cic. *ad Att.* ii. 4 *praesentem pecuniam solui imperaui.*

1160. **uenibĭt**: retention of original long quantity here is due to pause before comic *παρὰ προσδοκίαν*.

quoque etiam: colloquial redundance. Brix denies, however, that the phrase is ever tautological in Plautus, and says that here *quoque* = 'besides' (the other goods), and *etiam* = 'actually', 'even'. See also note on 1161 *quinquagesies*.

emptor: participial, = *empturus*; cf. 274 *pransoribus*.

1161. **uix credo**, &c.: spoken in a depreciatory tone: 'I scarcely think the whole sale will bring him in as much as—five million.' The joke lies in the *παρὰ προσδοκίαν*.

capiet: sc. Menaechmus I.

quinquagesies: (for the usual *quinquagies*, probably a vulgarism introduced *metri gratia*; cf. Joe Gargery's *architectooralooral*) = *quinquagies centena milia sestertiûm*, nearly £45,000, reckoning the *sestertius* at 2½*d*. When sums of money are mentioned, a numeral adverb with *sestertiûm* denotes so many hundred thousand sesterces, a distributive numeral with *sestertia* so many thousand sesterces. Leo suggests *quinquagesimas* (sc. *partes*), i. e.

two per cent. of the real value of the goods. Havet accepts this conjecture, and, on the ground that Messenio had not met the Matrona, while Men. II had experienced her tongue and temper, alters and redistributes ll. 1160–1 thus:

MEN. II. *Venibit(ne) uxor quoque?* MEN. I. *Etiam si quis emptor uenerit,*
uix, credo, tota auctione capiet quinquagesimas:

the last speech meaning, '(Yes, but) even if any purchaser turns up, I hardly think that she will fetch two per cent. of the proceeds as she stands (*totă*)'. Havet does not, however, adequately prove that *auctione* = *auctionis* by his reference to *Capt.* 569; and both his suggestion and Leo's weaken the *comica uis* of the passage. The text used by Warner seems to have assigned *etiam . . . uenerit* to Men. I, as he translates 1160 thus: *Mess.* . . . 'Will ye sell your wife too Sir?' *Men. Cit.* 'Yes, but I think no bodie will bid money for her.'

1162. **plaudite**: cf. Hor. *A. P.* 155 *donec cantor 'uos plaudite' dicat.* The plays of Plautus and Terence regularly end with a request for applause, made either by the last speaker in the play, as for instance here and in *Amph.*, *Mil.*, *Most.*, *Rud.*; or by the *grex* or *caterua* (the whole troupe of actors), as in *Capt.*, *Trin.*, &c.; or by the *cantor* (actor employed to sing the *cantica*), as in Terence's plays. Shakespeare imitates this usage, e. g. in the Epilogue to *All's Well*, 'Your gentle hands lend us', and in the closing words of *M.-N. D.*, 'Give me your hands, if we be friends'.

Appendix on ll. 590–5

592–3. Of the many suggested emendations of this verse perhaps the best is Ritschl's *dixi, eam* (better, *dixei, eam*) *controuorsiam ut* || *sponsio finiret* (Vahlen *differret*: i. e. put off the final decision). This gives the same sense as the present text. Brix[3] adopts these changes, and further alters *aut plus aut minus* to *haud . . . haud m.* (or *haut . . . haut m.*). Teuffel supports the latter change, and interprets the passage as meaning, either: Men. being in a hurry said no more than was necessary, but at the same time no less; or, preferably: Men. did not fall into the error of saying (claiming) too much or too little. To illustrate the latter rendering he refers to Cic. *de Orat.* i. 36. 166–8, where a story is told of an advocate's endangering his case by claiming too much through ignorance of the law; cf. *Most.* 631–2 DA. *nihilo plus peto.* TR. *uelim quidem hercle ut uno nummo plus petas* (i. e. for then you would lose your case). These parallels are hardly appropriate; for (i) if the *cliens* was making a claim at all, his claim was evidently a fraudulent one: Cicero's point was that the advocate had a just claim, but claimed slightly more than was due; and (ii) since Men. knew his *cliens* to be in the wrong (594), it must surely have been his aim to get more

or less than the truth inserted in the terms of the *sponsio*. On the other hand Teuffel's first rendering lacks point, though it does not conflict with his interpretation of *praedem dedit* (see below, iii).

A few other suggestions may be noted. Ritschl, followed by Brix[1, 2] reads *plus minus* (= *circiter*) ; but in the passage given as a parallel, *Capt.* 995, the phrase used is *plus minusque*, which there means 'both more and less'. Sicker, followed by Niemeyer, reads *dixeram in controuorsiam* (haplography). Onions shows that comparatively few and trifling changes are needed to rearrange ll. 592 to 597 (*meis*) as a continuous passage of trochaic septenarii.

593-4. **quid ill' qui praedem dedit? nec magis,** &c. There can be no objection to taking *nec* here in its ordinary adversative meaning of *and yet . . . not*, the general sense of the passage being: 'I took the utmost pains to get the case settled by a *sponsio*—and what d'ye think of my *cliens*, who was fool enough to insist on a regular hearing? And yet (in that case he was bound to be defeated, for) never have I seen a man who was more obviously in the wrong: there were three strong witnesses against him (whose evidence might, however, have been evaded by means of a tricky *sponsio*).' Teuffel raises the curious objection that, if *praedem dedit* is taken here in its usual sense of 'gave security for the mesne profits', i.e. 'let the case proceed to a regular hearing *in iudicio*' (see Notes, 590), *nec* will be meaningless. Apparently he imagines that *nec* must mean *nor indeed* (i.e. must be corroborative, and cannot be adversative). He takes *praedem dedit* in the sense of 'gave security for the penalty' (i.e. as though already convicted), and interprets the passage as follows: 'What of my *cliens*, who caved in?—and indeed I never saw a man more obviously in the wrong: (more rascal he for wasting my time).'

This interpretation is open to grave objections, namely:

(i) Men.'s *general* complaint about having his time wasted is contained in ll. 585–9: in ll. 590–5 he gives vent to the *particular* complaint that in this case he wasted not only his time but his labour and ingenuity. He would in any case (even if his *cliens* had won) have wasted his time; his labour would not have been wasted if his *cliens* had acted sensibly.

(ii) According to this interpretation Men., with absurd inconsistency, first complains that his *cliens* caved in, and then immediately uses words which imply that he was right in doing so.

(iii) If the *cliens* gave surety for a penalty (i.e. a fine), the point at issue must have been some offence committed by him; therefore this interpretation conflicts with Teuffel's second interpretation of *haut plus haut minus* as given above.

(iv) A surety for a penalty was *vas* not *praes*.

Teuffel's alternative proposal, to take *praedem dedit* in the sense here preferred, and to shift ll. 594–5 so as to follow l. 589, is quite unnecessary if *nec* is taken in its adversative sense.

SCHEMA METRORVM

Arg., Prol., vv. 77–109 Iamb. Senarii
110 Choriamb. Tetram.
111 Glyconicus cum Ithyphallico
– ∪ – ∪ ∪ – ∪ ∪ – || – ∪ ∪ ∪ ∪ ∪ ∪ ⏑̲
112–3 Cret. Tetram.
114 Duo Glyconici
– ∪ ∪ – ∪ ∪ – ∪ ∪ – || – ∪ ∪ – ∪ ∪ – ∪ ∪ –
115–8 Cret. Tetram.
119 Troch. Octonarius
120–2, 128–9, 131–4 Iambici
123–7, 130, 135–225 Troch. Septenarii
226–350 Iamb. Senarii
351 Anap. Dim. Acat.
352 Iamb. Dim. Acat. cum Anap. Monom.
353 Anap. Trim. Acat.
354–6 Iambici
357–8 Anapaestici
359 Iamb. Senarius cum Colo Reiziano
(∪ ⏑ – – | – ⏑ ∪ – | ∪ ⏑ ∪ – || – ⏑ ∪ ⏑ –)
360 Iamb. Dim. Acat.
361–4 Anap. Dim. Acat.
365 Iamb. Dim. Acat.
366 Colon Reizianum (– ∪̆ ∪ – ⏑ ⏑̲)
367–8 Anap. Tetram. Acat.
369–465 Troch. Septenarii
466–570 Iamb. Senarii
571–9 Bacchiaci, sed 577 Colon Reizianum
580 Cret. Tetram.
581–3 Bacchiaci
581 – ∪̆ ∪ ⏑ | ∪ ⏑ ⏑ | ∪ ⏑
? 582 ∪ ⏑ ⏑ | ∪ ⏑ ⏑ | ∪ ⏑ ⏑ | ∪ ⏑ || – ⏑ | ∪ ⏑ ⏑
584 Versus Reizianus (vel Iamb. Dim. Acat. cum Bacch. Dim. Acat.)
585 Iamb. Senarius
586 Glyconicus cum Dochmio
(– ∪ – – – ∪ ∪ – || – ∪ ∪ – ⏑̲ –)
587 Bacch. Tetram.
588 Anap. Tetram. Acat.

589–92 Trochaici
? 593 Glyconicus cum Dochmio
(– ∪ – ∪ ∪ – ∪ – || – – – ∪ –)
594–5 Trochaici
595ª–600ª Iamb. Dim. Acat.
601 Troch. Septenarius
602–3 Anap. Tetram. Cat.
604–700 Troch. Septenarii
701–52 Iamb. Senarii
753–72 Bacchiaci
762 – ⏜ ⏜ | ∪ ⏜ ⏜ | – ⏜ ⏜ | ∪ ⏝
763 ∪ ⏜ ⏜ | ∪ ⏜ ⏜ || ∪ ⏜ | – ⏜ ⏜
763ª – ⏝ ∪ ⏜ | ∪ ⏜ ⏜ || ∪ ⏜ | ∪ ⏜ ⏜
764 ∪ ⏜ ⏜ | – ⏜ ⏜
771 ∪ ⏜ ⏜ | – ⏜ ⏜ || – ⏜ | – ⏜ ⏝
773–4 Troch. Octonarius
775–871 Troch. Septenarii
872–98 Iamb. Senarii
899–965 Troch. Septenarii
966–71 Bacch. Tetram. Acat. et Cat.
? 972 Iamb. Senarius
? 973 Versus Eupolideus (– ∪ – ∪ – ∪ ∪ – – – – ∪ – ∪ –)
? 974 Bacch. Dim. Cat. (– ⏝ ∪ ⏜ | ∪ ⏜)
975 Bacch. Tetram.
976 Iamb. Dim. Acat.
977–9 Troch. Tetram.
980 Iamb. Septenarius
981 Colon Reizianum (– ⏜ ∪ ∪ ⏜ –)
982 Troch. Octonarius
983–4 Anapaestici
985 Duo Glyconici (∪ ∪ – – – – ∪ – || – ∪ – ⏓ – ∪ –)
986–7 Iamb. Octonarii
988–94 Troch. Septenarii
995–1005 Iamb. Octonarii
1006 Iamb. Dim. Acat.
1007 Troch. Octonarius
1008–59 Troch. Septenarii
1060–2 Iamb. Octonarii
1063–1162 Troch. Septenarii

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